A CONTEMPORARY STUDY OF MUSICAL ARTS

Informed by African indigenous knowledge systems

Volume 2

The stem – Growth

Meki Nzewi

Ciimda series

A contemporary study of musical arts informed by African indigenous knowledge systems
Volume 2

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VOLUME 2

INTRODUCTION

The dry wood in a people's environment cooks the food they need for nourishment.
To understand others enriches one's own.
Igbo maxims

Need

Modern literacy education in African music has hitherto focused more on observed context studies. The philosophical rooting, the psychological and therapeutic force, and the humanning imperatives that ground African indigenous musical arts conceptualizations, theoretical-musicological content and contextual practices have not been much discerned or integrated. Much needed in contemporary education, then, are integrative studies and literature materials that represent the intellectual base of the knowledge owners and creators, and which will ensure cognitive understanding of the indigenous musical arts systems of Africa.

There is as yet no comprehensive, learner-centred book that fosters African indigenous knowledge perspectives and rationalization about the musical arts. The concern over the years has been for the production of research-informed books for modern, systematic education in African musical arts that derive in essence from the original African intellectual perspectives about the sense and meaning of music – indigenous to contemporary. Such books would enable discussion and research of the theoretical content, the philosophical and psychological foundations of creativity and practice, the nature and principles of musical arts theatre, and the historical process.

The five volumes of the musical arts study series (the first three of which are progressive levels of study) address the pressing need for learning texts informed by the indigenous African musical arts systems that target tertiary education. The texts incorporate knowledge of conventional European classical music as they relate to the unique features of African musical arts thinking and theoretical content. The contemporary African musical arts specialist needs secure grounding in her/his own human-cultural knowledge authority in order to contribute with original intellectual integrity to African as well as global scholarship discourse and knowledge creation.

CIIMDA appreciates the collaboration of Professor Christopher Walton who reviewed and edited Volumes 1 and 2 of this series.

Background

The five volumes of *A contemporary study of musical arts* derive from 36 years of research and analytical studies in African musical arts – indigenous to contemporary. Sixteen years of practical research and advancement activities were undertaken in the Ama Dialog Foundation, Nigeria from 1983 to 1999. Subsequent research undertakings in southern Africa as a staff member of the Music Department, University of Pretoria, from 2000, with funding from both the National Research Foundation (NRF) of South Africa, and the Centre for Indigenous African Instrumental Music and Dance Practices (CIIMDA), funded by the Norwegian Foreign Office, have informed the series. The series further derive from my intensive creative and performance involvement in both indigenous and modern ensembles (modern African classical as well as popular), the teaching of African music, also the creation (dialogue and composition) and production of musical arts theatre in tertiary institutions, as well as considerable practical education workshop activities (theory and practice of African drum ensemble music) in Africa and Europe.

> *A travelled mind gains more profound knowledge enrichment than a home-stuck mind, although a vague traveller (into other people's knowledge systems) sheds sense of self.*
> Igbo maxim

Research

Activities in some of the Modules in the *A contemporary study of musical arts* series compel personal and group research as well as intellectual discourse. The essence of research is to stimulate self-mental illumination and intellectual growth, which will in turn contribute to knowledge advancement that will benefit the individual, others and humanity anywhere. Humanly research has always been the bedrock of African indigenous knowledge creations and advancements, and is essential for the construction and practice of the philosophy of humane living, globally, in contemporary times. The activities learning methodology emphasized in these module series involves students in acquiring knowledge through personal research inquiry, participation and analysis of the known, that is the musical arts knowledge system within the students' cultural imagination and realistic life experiences. The methodology adopted in the discussions, representations, interpretations and illustrations in the series has not been conceived to conform to the scholarly convention of literature survey and discourse as well as bibliographical shopping. This approach is for reasons of exigent redemptive cause direly needed in modern African scholarship environment. The concern is to focus without exogenous impositions and arguments on what is considered critical knowledge that expounds indigenous African intellectual authority, and which could help in forming original thinking among modern Africans in the contemporary scholarship emporium. The lecturers and the students are urged to conduct independent research for additional knowledge in the module themes, from field research as well as published and unpublished literature – books, manuscripts and documents available in accessible libraries

and archives – needed to compare, dispute, substantiate, argue and expand the discussions in the book series. Hence we are concerned here with valid African indigenous epistemology rather than the discussion of published literature irrespective of perspicacity, substance or knowledge perspective.

> *We debase the moral foundation of our contemporary human systems when we devalue and de-virtue our indigenous musical arts systems.*

Organization

The series is in five volumes designed for the study of the musical arts in the Music Departments of colleges and universities in Africa in particular. The eight module titles for Volumes 1, 2 and 3 discuss the same knowledge concepts progressively as follows:

Module 101/201/301 series – Music structure and form
Module 102/202/302 series – Factors of music appreciation
Module 103/203/303 series – Music instruments
Module 104/204/304 series – Music and society
Module 105/205/305 series – Research project
Module 106/206/306 series – Musical arts theatre: The content is roughly the same for the three volumes on the rationale that productions in institutions of higher learning should involve all members of a Department of Music, working together as a production team, or in production teams, irrespective of year of study
Module 107/207/307 series – School songs technique
Module 108/208/308 series – Performance

Volume 3 has two additional modules:

Module 309 – African musical arts and historical process
Module 310 – History and literature of Western classical music

A module is sub-coded into unit themes developed as lecture topics that are broken down into steps of study.

Volume 4 of the series is a collection of essays in indigenous music, dance and drama that could enrich perception on issues in musical arts scholarship for students and researchers engaged in disciplinary specialization. It includes specialist discussions on dance and authentic African drama.

Volume 5 is on modern African classical drumming as an instrument of specialization for contemporary concert performances. It contains repertory for solo drumming, drum and voice/saxophone/trumpet duos, and inter-cultural drum ensemble works.

Some specific knowledge items recur across the volumes and modules to furnish additional perspectives or explicatory insights.

Volume 1 further takes into account the fact that education in the musical arts in contemporary Africa has been hitherto modelled on the mental and material resources of

European classical music. Most music students in Africa who are admitted to study music in tertiary institutions may be deficient in the borrowed theory and practice of Western music on which curricula are based, and may have no theoretical knowledge or practical experience at all of African indigenous music knowledge systems. Even for learners with an adequate background of European classical music education and practice, there is little awareness about the fact that strong theoretical formulae and philosophical issues inform creativity and performance in the African indigenous musical arts system.

A teacher who does not learn from interaction with learners is not an educator;
A parent who does not learn from children at play is not an adult mind;
Every person is born with the pristine genetic intelligence of a culture; the nature of upbringing nurtures or maims inborn knowledge.

MODULE 201
Musical structure and form

UNIT 1 – MUSICAL TEXTURE: PART RELATIONSHIP (SIMULTANEOUS OCCURRENCE AND MOVEMENT OF PITCHES/TONE LEVEL, TIMBRES OF MUSIC NOTES IN TIME) 3
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Musical texture: part relationship (simultaneous occurrence and movement of pitches/tone level, timbres of music notes in time)

TOPIC 1 Towards harmonious sound in multipart music

STEP I

The principle of harmony deals with the sounding of different voices, pitches or/and tone levels in musical space (simultaneous sound) and time (progressive, successive blocks of simultaneous sound). For a proper understanding of our topic we need to remind ourselves of some musical terms relevant to the discussions that will follow.

i. **Melody** is a line of musical statement constructed with successive units of sound in different as well as repeated pitches.
ii. **Melorhythm**, which is an African indigenous concept and practice, is a line of musical statement constructed with successive units of sound in different as well as repeated levels of tone.
iii. A **music-event** is a musical production judged as complete by a culture, and which uses any medium and number of performers.
iv. When two pitches of sound are heard, whether simultaneously or consecutively, we say that an **interval** of musical sound has been produced.

STEP II *The Concept of simultaneous musical sound*

We must have listened to a lullaby, a dirge, a flute tune or a tune on a musical bow or any other musical presentation given by only one voice, human or instrumental, that exists on its own as a complete musical conception and performance. Any of the above constitutes only one line of self-contained music-event. An audience appreciates it on its merit as a complete performance. Such a single line of musical sound that constitutes a complete musical activity is called a melody.

We must also have listened to a single voice, human or instrumental, performing a melody, which is accompanied with clapping, any other instrument or a combination of

other music instruments. The line or multiple lines of secondary sound so produced does not give us the impression of another melody or lines of melody, rather we hear it as a support, such as a pillar of sound carrying along the distinct melody. Such a performance of an accompanied melody is called a **solo song** if the solo melody is performed in the human voice or **monody** especially when a music instrument is playing the melody.

With monody or solo song we are already involved in a musical production that has two or more different sources as well as qualities and characters of musical sounds, and which are systematically organized to constitute a music-event. We must make a strong point at this juncture that what constitutes a tolerable combination of musical pitches (intervals), tone levels or sound qualities that sound simultaneously to make musical sense varies from one music culture area to another. And whatever each culture area rationalizes, practises and approves as tolerable intervals of musical pitches that can be sounded simultaneously in a musical formulation is regarded as harmonious sound in the culture group.

The combination of more than one source of sound that constitutes a multi-layered or multi-voiced thickness of musical sound is referred to as musical texture. The concept of musical texture is worldwide, i.e. universal. There are instances when all the sources of sound unite to perform the same melody or rhythm pattern, each contributing its distinguishable quality of voice or tone. This form of performance by any combination of sources of sound producing exactly the same sound structure, is performing in unison. At other times we hear two or more different sources of sound performing individually peculiar lines of music (melodic, melorhythmic or rhythmic), which combine to produce an acceptable music-event in a music culture area. We are now dealing with the concept of simultaneous musical sounds in a given culture area.

STEP III

Intervals that sound consecutively are melodic intervals, while intervals that sound simultaneously are called harmonic intervals. A culture area will have different and often peculiar vertical combinations of intervals that it approves of as being in harmony. There are musical (natural) as well as cultural (humanly contrived) formulae, which prescribe how the different combinations of harmonic intervals (blocks of simultaneous sounds or intervals) can occur in the progress of a music-event. Different formulae constitute the conventions of practice characteristic of specific music culture areas as well as specific historic periods in a given music culture. When the convention on how different combinations of simultaneous intervals precede and follow one another without upsetting the musical sensibility of a culture area becomes popular usage, it furnishes the syntax or theory of harmony or chord progression for that music culture area or period. The theory then guides composers creating music that must be typical of that musical tradition and time. The conventions of harmonic progression for a music culture area can be discerned after the study of a body of extant music produced and tolerated or approved within its artistic-aesthetic boundary.

A culture group may recognize a kind of sound as musical, but would not accommodate or accept it as musical sound that is tolerable to its collective cultural psyche. Members of the culture would consequently not associate with or relate to it in a culturally normative

manner. As such, what constitutes harmonious combinations and progressions of simultaneous pitches and intervals for one culture group could be rejected as non-harmonious or psychically intolerable musical sounds in another. At the same time, a culture group may not necessarily regard certain musical sounds, combinations (blocks) of intervals or progressions of different simultaneously sounding intervals as harmonious or pleasing, and yet tolerate as well as produce them for specific musical purposes or effects. In other words, such a combination may not make musical culture sense, but would be approved as producing musical meaning. As such, being in harmony or concord does not automatically imply being pleasant or in agreement. Discord has positive energies that prompt a complementing resolution.

All sources and organization of musical sound that are approved or tolerated as making musical sense or constituting a music-event in a culture area are within the range of the people's psychical tolerance of musical sound, which is enculturated – that is, naturally acquiring culturally prescribed habits, attitudes and practices. It then follows that whatever combinations of music instruments, melodic/melorhythmic structures and other harmonic practices that are tolerable in a culture area constitute the fundamental harmonic culture. Such a harmonic culture must be studied as the correct idioms and principles of multivoiced musical expression that we must apply in modern or indigenous music compositions that are faithfully representative of that music culture. It is then imperative that we must, as a matter of cultural integrity, study the properties, idioms and dynamics, that is the theory, of our particular music cultures in Africa. At the same time we have already observed in Volume 1 that a culture group can extend its psychical tolerance by accommodating some sound structures and music instruments characteristic of different culture groups it comes in contact with. This is the case with our attitudes to the music of contiguous African culture groups, Christian church music, Islamic religious chants, European classical music and, particularly, the foreign idioms as well as sonic resources of contemporary popular (pop) music. For this reason it is advisable that we should also study relevant features of the music of the other human cultures that have become inescapable constituents of our contemporary cultural experiences. Our study of harmony will, therefore, focus on the indigenous harmonic practices of our cultural music heritage in Africa as well as the idioms of harmonic practices in Christian church music, also other classical or export music that have become part of our African contemporary music environment.

STEP IV

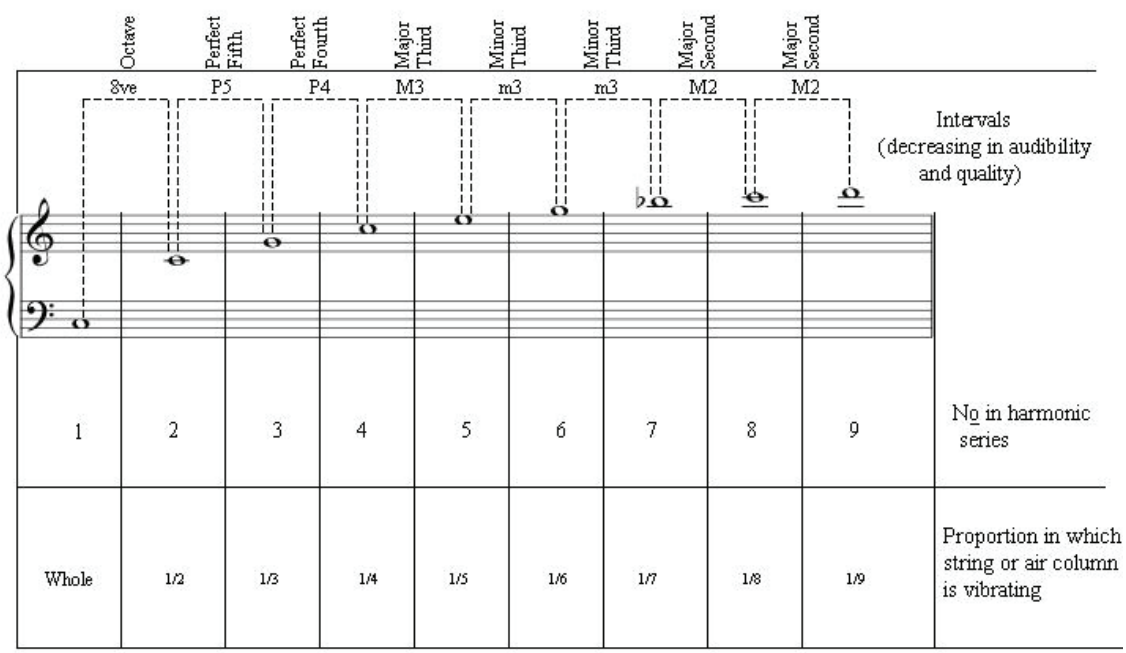
Simultaneous musical sound is not only of pitches and intervals. It could be of the timbres or tone color, that is, peculiar sonic properties and sound qualities of instruments. We find that in the types of indigenous music around us, various music types/groups prefer different combinations of music instruments. A group assembles a combination of instrumental tone colors that would give the kind of sound ambience conceived for its musical intention, that is the specific non-musical purpose the music has been created to serve in a human place and time. Furthermore, when we discuss with knowledgeable as well as articulate indigenous musicians in our various culture areas, we will discover that the choice of music

instruments for an ensemble is not random. Rather, musicians test every music instrument being procured for tone colour as well as desired levels of tone/pitch. This is to ensure a harmonious combination with the other instrument types/species in the ensemble. Quite often, instrument types or species for serious ensemble performance are sounded together to ensure that their combination produces the desired harmonious sound. The musicians would listen critically to ensure that the right colour of simultaneous sound, i.e. blend, is achieved before an instrument is procured. Otherwise, another instrument of the same kind, but of different timbre, will be tried. We should note that in the indigenous African practice of relative standardization of instruments, quality of tone depends on the type, age and technology of materials used to build an instrument.

STEP V

We now know that harmony is the result of different notes – pitches or tone levels – happening simultaneously at any point in musical time as well as successively along a musical path. We have discussed that harmony does not happen indiscriminately or by chance in any African culture. There are natural laws of harmony deriving from the common, natural overtones of any music pitch. The natural overtones produced by pitched or toned music instruments and which give the peculiar timbre of instruments are called harmonics (Fig. 1).

Fig. 1. Harmonic series on the fundamental note, C. From 1973 (ed.) A New Dictionary of Music *by Arthur Jacobs*



Musical cultures recognize and exploit harmonics differently. There are at the same time humanly contrived principles of harmonic combinations and progressions of pitches/tone levels in the formation of musical sound. These written and unwritten theories of harmonic practices are adhered to according to cultural preferences. In other words, harmonic thought and convention vary from one music culture area to another. They also vary from one period to another in a culture's music history.

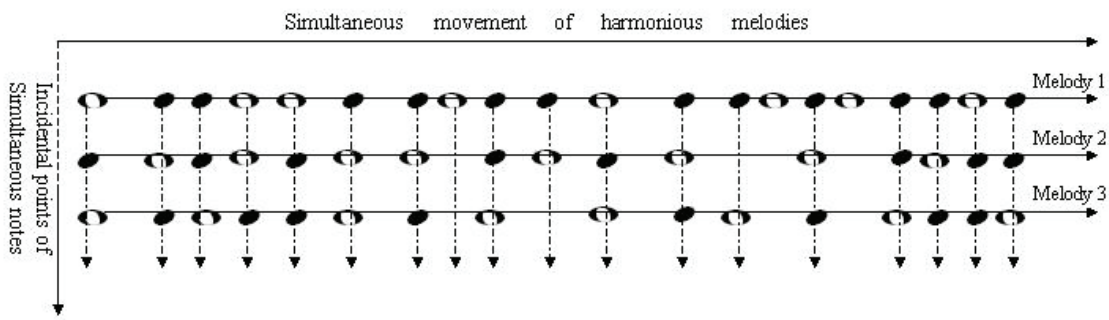
There are two principal harmonic thoughts: The lineal harmonic thought and the vertical harmonic thought. The lineal harmonic thought conceives of part combination as a horizontal line-by-line configuration of simultaneous musical statements, and is known as polyphony. The vertical harmonic thought conceives of part combination as a note-by-note configuration of simultaneous musical sounds, known as homophony.

STEP VI

We can represent, graphically, the two major principles of harmony, that is, part relationship, in musical thought and practice. **Indigenous polyphony** is conceived as a lineally structured combination of two or more independent melodies or/and melorhythms that give a composite harmonious sound.

Harmonious movement of simultaneous melodies:

Fig. 2. Graphic representation of the nature of polyphony

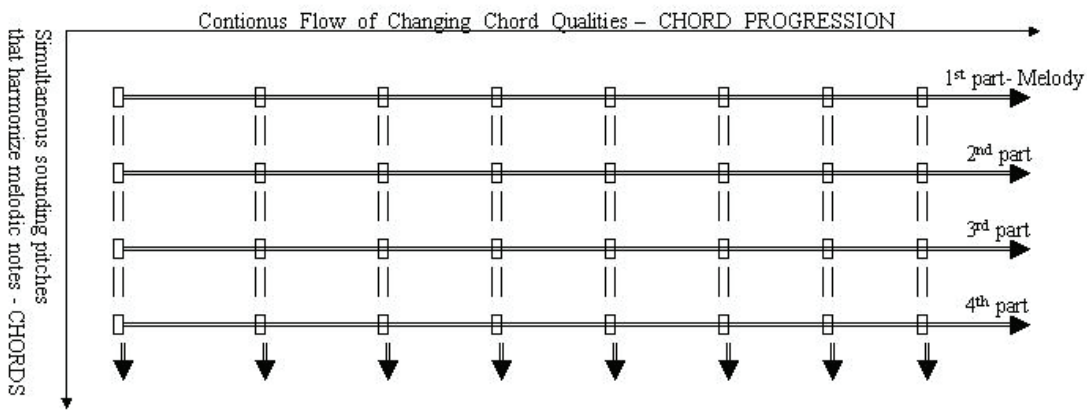


Harmony is constructed in a primarily horizontal axis in indigenous polyphony. The vertical dotted lines represent the resulting conventions of concordant sound normative in a culture area, and which are intuitively acquired as well as adhered to. These furnish the culture's vertical harmonic idiom. Thus there is a harmony of a simultaneous sound spectrum, which underlies polyphonic thought in African indigenous harmonic sensibility, whether or not the notes are articulated together. We note in the diagram that at any point of articulation, only one note (o) may be sounded. But it is being enriched (given textural or harmonic depth) by the floating sound bands (•) of already articulated notes in the other voices, the intervallic impressions of which continue to exist in the mind of the listener. Thus we are experiencing the vertical dimension of harmony at points of articulated notes as well as floating or sustained sounds of previously articulated notes. The chances of two or three voices articulating notes simultaneously are incidental, even though the various lines of

music are happening together in an intuitive harmonic idiom that conforms to the culture's concordant sound. Thus, in African polyphony there is an indigenous theoretical principle that prescribes harmonious texture resulting from articulated and floating notes. This culturally normative law of concordance is acquired intuitively through a process of musical enculturation, rather than deliberately calculated and learned.

Homophony is the simultaneous articulation of other notes of different or the same pitches with every essential note of a significant melody. It is a vertical intervallic thought resulting from articulating two or more pitches at the same time. Such a simultaneously sounded combination of intervals is called a chord – a block of sound. The movement of differentiated chords in lineal musical time, i.e. from one essential note of a melody to another, also obeys certain idiomatic conventions dictated by how sonic qualities of adjacent chords relate naturally or by human contrivance, and is called chord progression. There may be instances when some notes of a chord are not repeated because they already belong to both the previous and new chords. Such non-repeated chord notes are known as held notes.

Fig. 3. Graphic representation of the nature of homophony
chord progression – continuous flow of changing chord qualities



Homophony deals with two related axes of harmonic formulation. The vertical axis rationalizes the combination of notes or intervals – chords that harmonize an essential note of a melody. The horizontal axis rationalizes the relationship of adjacent chords in the melodic time dimension, i.e. the successive harmonious flow of changing chord qualities – chord progression, applicable to the harmonic theory and/or period in a culture's music history.

STEP VII *Activities*

Perform the following practical activities as group exercises:

- Monophony: Choose an indigenous melody. Get different voices to sing it, one at a time. If melody instruments are available, play the melody on the instruments,

one at a time. Note the different qualities of sound (timbre/tone colours) the same melody produces without changing its structure: The different voices and instruments affect us differently, and yet the melody is the same. This is important for determining the medium of performance that will best achieve a musical intention. African musicians pay attention to instruments that will be effective for the purpose of an ensemble.

- Monody/solo song: Perform the same or another melody in a voice (human or instrumental) and accompany it with appropriate rhythmic/melorhythmic/melodic statements produced by clapping/vocal/instrumental sounds. The solo part that carries the melody must always be distinct above the combined sound of the accompaniment.
- Unison: Everybody will sing the same melody, starting at the same time and pitch, such that the only differences in sound will be as a result of the differences in voice qualities, e.g. high or low female voice and high or low male voice. If there is a melody instrument, it will play along with the voices starting at the same pitch. It will be interesting to have female voices sing in unison, then male voices, next a combination of both and, finally, a combination of human and instrumental voices. Listen to the various colours or ambiences of sound produced with the same melody.
- Simultaneous pitches: Two people can start the exercise. While one person keeps strictly to singing the melody, the second person will intuitively create a matching tune composed of possibly different rhythmic and pitch organization to harmonize it. Try a combination of three, four and as many voices as possible, singing different versions of the melody at the same time. Note that not all the notes of the fundamental melody need to be matched or altered all through the exercise. In multi-part performances, there are possibilities of the parts sounding in unison or moving in the same rhythm at certain points or sections. What is important about this exercise is that all the simultaneously sounding parts must be acceptable as harmonious in the musical experiences and psychical tolerance of the participants. The class will form its own critical cultural audience.

What are the common combinations of music instruments found in the different music ensembles in your area? Do the same types of music found in various communities use exactly the same combinations of instruments? Are the sizes and timbres of the instruments they have in common exactly the same?

Which music instrument type or species is more commonly found in the various music ensembles in the culture area of the institution, and why? Make a chart of the various ensemble types showing the instruments with which the specific versatile instrument is combined.

If you have more than two indigenous music instruments in the Department, try different combinations of them in playing a particular melody or melorhythmic/rhythmic statements in unison. Listen to the effects, and determine which combinations give a better blend, i.e. sound more harmonious or pleasant to the greatest number of people present. Try the same exercise with combinations of three or more instruments. This exercise will enable you to note the blend of different combinations of instruments. The knowledge of specific colours

or sound ambience should be applied for creating variety and effects when composing or arranging music for departmental or group concerts.

TOPIC 2 Polyphony – indigenous part organization

STEP I

Polyphony literally means multiple individualities of voices, from the African, human-oriented conceptualization of musical sound involving multiple voices. This is the human philosophy of life transferred to music making, as the ideal context for learning and practicing the communal or ensemble ideology of mutuality and collaboration in communal actions and interrelationship. It is the principle of ubuntu: My individual musical/human contribution/attribute makes human/musical sense only in the context of the quality of other different individual human attributes or musical lines. Indigenous polyphony is then based on a principle of complementation of fairly independent parts. The result is culturally harmonious or agreeable versions or spin-offs of the same melody/humanness. One voice or version may be recognised as the fundamental melody or melorhythm, while the other voices could be derived from its thematic sense. A component or derived melody or phrase/fragment, while having individual character or quality, must still identify the piece of music. Thus, in polyphonic, i.e. inter-complementary, combination of melodic and melorhythmic lines, the piece is likely to be recognised by any of the individual melodic lines/phrases/fragments. That is, we expect to recognize a polyphonic piece on hearing, in isolation, any of the complementary tunes other than the fundamental. This can be achieved by complementary voices that may exhibit rhythmic independence.

To derive a complementary tune/fragment, one establishes the fundamental tune as a unit of sound going on in the mind, and then proceeds to produce a matching tune/fragment. The notes or successive notes (melodic intervals) that sound in unison are incidental, but are guided by an intuitive harmonic sense that characterizes a music culture. This has been graphically illustrated in Fig. 2, Topic 1, Step VI. For people within a music culture area, this ability to derive a matching harmonious tune intuitively is a result of a process of enculturation: the acquisitions of the norms of compositional theory characteristic of a culture area as part of the participatory process of growing up in the culture. It is also a genetic capability.

However, it is not an automatic mental skill that everybody in a culture can competently create a complementary tune that matches or harmonizes the thematic sense of a fundamental melody. The ingenious persons who develop the gift are the propagators of a culture's norms of musical composition. They constitute the outstanding creative musicians – the composers and arrangers a community or culture relies upon to carry the banners of musical creativity. The matching tunes that are composed intuitively for a fundamental tune become common knowledge to the members of a group and community, who thereby get sensitized on the technique without undergoing formal teacher-pupil instructions. With time and performance, the matching tunes assume fixed features by which the piece could,

thereafter, also be recognised. Slight alterations of pitches/tones and rhythm may occur during a performance, as a matter of the principle of performance-composition, for emotional or aesthetic reasons.

The ordinarily intuitive ability could be acquired by persons from outside the culture and, for modern, music literacy purposes, through classroom study and practice. We need to transcribe a body of music in the polyphonic culture, analyze and study how it is systematically formulated in order to produce written guidelines for such modern study of indigenous compositional theory. From the transcribed materials we can distil the patterns of simultaneous and successive interval combinations in vertical and lineal dimensions respectively. The culturally sensitive composer proceeds from an intuitive matching of a fundamental melody to the approval of a polyphonic composition by the relevant culture. A modern, literate composer who lacks intuitive cognition of indigenous music knowledge systems needs to study written theoretical guidelines on a culture's creative formulae in order to compose modern, written music works rooted in the theoretical and idiomatic voice of a culture. An indigenous tune inserted into an exogenous theoretical body is a flippant representation of Africa's indigenous creative authority. It is the cognitive members of the culture who can offer the most authoritative evaluation of the cultural sense of a performed composition.

STEP II

Some cultures have a tradition of discussing the normative principles of harmonic thought. The Igbo people of Nigeria, for example, have folk terms for articulating their concept of harmony as the organization of layers of simultaneous musical lines (tunes). These are a "high voice", a "low voice", and "the voice-in-between" (middle or bridging voice). The basic three-part harmonic thought would then have many computations and chord qualities comprising two or more simultaneous intervals (chords). In this polyphonic system, the high voice, which is the strongest voice, usually carries the fundamental tune. The low voice (earth-oriented spirit energy) gives earth-grounding complementation (matching) to the high voice (sky-oriented supernatural energy). The middle voice/s (energies of human activity) reconcile the bi-polar forces of the sky and the earth. Thus the forces that are interacting in nature as perceived by humans become re-created, mediated and interacted in a musical composition that is conceived to transact the meaning of ideal life-force – a unity of mind, body and action that accords sublime living. Hence African indigenous music is a force that transacts the tangible and intangible issues of life and death. Sometimes a supernumerary, highest voice embellishes a composition, thereby enhancing the spiritualizing potency of the fundamental melody.

STEP III

Polyphony in an African indigenous music system is a sonic transformation of the principles of communality. It is also a subliminal performance of indigenous polity in which there must be a balance of the religious authority/force (the high voice line) and the secular authority/force (the low voice line) and the human mediators (the voices in between) for stable societal

and humane living. Indigenous musical arts is structured performative theatre of societal ideals and experiences. Polyphonic voices may be terse or elaborate. The structural relationship of polyphonic voices may derive from the human-music principle of call and response: Two or more distinguishable actors/entities interact to generate complementary components of a conceptually unitary statement or action. A rudimentary feature of polyphonic structures is the overlapping of call and response sections, hence overlapping polyphony.

In polyphony, the collaborating voices may not always start together or end together. When the voices come in at varied points in ensemble thematic time, and not as a result of overlapping responsorial organization, the polyphonic procedure has staggered entries, hence staggered polyphony.

It could be the case in staggered polyphony that the fundamental theme is first fully stated in one voice. The other voices join at points in time with imitations of the ongoing theme. An imitation could be a re-statement of the entire tune or a part of it, or a transformation of it. It could start at the same pitch as the first voice or on a new, harmonic pitch. The style is imitative polyphony.

It could happen in some compositions that when a melody is being performed in unison, one or two performers occasionally insert harmonic notes here and there, especially at the end of the statement of a melodic span or the conclusion of the piece. That reminds everybody that unison action is made possible when differentiated identities or individualities perform or act as one voice. The occasional insertion of harmonic notes strengthens the unified action of unison voicing – varied expressions of oneness. It is called **heterophony**.

The African practice of polyphony is not always about complementary tunes being versions or transformations of the fundamental. A complementary tune may have its own independent and distinctive structural features. For instance, it may not be of the same length as the fundamental. But there has to be a ratio of relationship in the different thematic lengths. Also a polyphonic line may have a totally independent rhythmic speed and patterning. But its combination with the fundamental tune must produce structural unity and result in a harmonious musical sound that conforms to cultural standards.

STEP IV

In most African music cultures, the basic duration of an ensemble theme (the combination of respective themes in time and quality to yield the significant sound of a piece) could be four to twelve bars. All the voices may not be providing polyphonic lines of the same length as already stated. Members of the ensemble collectively develop the basic four to twelve bars length of the fundamental ensemble tune/theme in the process of re-stating it in the course of a full performance. Indigenous polyphony may involve human voices, instrumental voices or mixed vocal and instrumental media. A mixed polyphonic ensemble could, for instance, comprise a human voice, a membrane drum or two producing a single melo-rhythmic voice, a bell, and a wind or string instrument. Each part contributes a distinctive but complementary polyphonic line.

STEP V

We already know that every culture group has its own preferences in musical sound. Whatever structural properties and idiomatic conventions of musical sound are found in a musical culture furnish the correct ways of composing, harmonizing and performing music representative of the culture's human as well as cultural identity. We have emphasized that the music that merits our attention in literacy music education is, first and foremost, the accessible music within the cultural experiences of learners. It is therefore important that the music of a culture should be studied, written down and analyzed. Authoritative literature must represent the creative ingenuity of the intuitive as much as performance-composers of that culture. This will equip us to produce contemporary, authentic musical creations that would advance the indigenous styles, theory of composition and idioms of musical expression of a culture.

STEP VI *Activities*

We have not yet researched and documented sufficient data on the theories of composition and practice which have produced the peculiar but systematic polyphonic structures of the various music cultures of Africa. Our immediate concern here is not to prescribe rules of composition or to set exercises in literacy composition in the style of any particular tradition. This will be possible in the future, basic to cognitive researches. However, we are encouraging every student to be able to recognize and describe what characterizes the music in her/his cultural experience. This we can do through the processes of aural and written analysis, critical discussions, practical, creative performances as well as transcription exercises.

- Perform pieces of music you know very well from your culture group in which two or more voices provide different thematic lines that combine to constitute a music-event. For each piece of music, perform the voices/lines separately before putting them together, adding one voice/line at a time. Discuss and write down all you can about the vertical (chord) and polyphonic relationships between the various voices. You will have a more rewarding and dependable exercise in analysis if you can transcribe the voice parts in every piece.
- Take any melody from the culture area. Give it to a voice. As this voice sings the melody, another student will improvise a matching melody using any of the features of polyphonic part relationship found in the culture area. When the second voice is confident in stating its part, and the combination is agreeable, more voices could be added depending on the polyphonic culture with respect to the maximum number of polyphonic voices commonly found. The rest of the class will analyze and discuss the polyphonic idioms, and approve whether the exercise conforms to the principles of composition characterizing the culture area. Note that not all melodies in a culture recommend polyphonic possibilities.
- Originate your own tunes, orally or in writing. If an oral composition is preferred, hand over the tune to another voice. Proceed to compose second and possibly third

polyphonic voices to go with the fundamental as it is being sung repeatedly. If you are working with a written composition, compose matching polyphonic parts. Get the compositions performed in class for critical analysis. If you have added any harmonic or polyphonic principles original to you, from outside the music culture area, you must be able to explain what you have done to the class, after the class has approved of the resulting sound as psychically tolerable.

- Where tape recorders or record players are available, play polyphonic pieces from other culture areas. The class will analyze orally or in writing, the polyphonic features of the pieces.

TOPIC 3 Homophony

STEP I

Homophony usually has one principal voice line that carries the tune by which a piece of music is recognised. The philosophy and practice of homophony then transacts in human-psychological terms a theory of society that subordinates human members to the identity of a singular dominant authority – a monarchical or autocratic philosophy and organization of human society transferred to, and promoted, in musical creativity and practice. The subordinate voice parts become sonic echoes of the important tune, merely harmonizing or enriching its essential notes or existence without attaining independent identity. The supporting notes rationalized in certain intervallic relationships with the melodic note sound simultaneously with it to produce a chord. A number of chords, each having its own peculiar sound quality, are possible for every component note of a melody. Each chord quality depends on the number and values of intervals that sound together. In contrived music systems, such as European classical music, the choice of a chord built on each note of a tune is at the discretion of the composer, guided by the other natural and artificial laws of chord-building, chord progression and voice leading. Furthermore, the choice of notes that sound together obeys certain conventions about what constitutes concordant harmonic sound in a given music culture area or genre at a given period in music history. The pitches of the supporting voices are not selected with a primary consideration for melodic interest in isolation, as is the case in African polyphony. The resulting musical lines of the supporting voices in homophonic music do not therefore always exhibit melodic independence.

Homophony as graphically illustrated in Fig. 3, Topic 1, Step VI is the principle of vertical musical thoughts whereby a combination of notes or intervals, which are usually of the same duration, are heard together as one column of sound with a peculiar harmonic quality. This column or unit of simultaneously sounding intervals has been identified as a chord. When the choice of notes and the resulting intervals that sound together is such that they produce what is approved as harmonious sound in a culture, the combination of notes as well as the sound is called a concord. A discord is categorized as such when a culture exhibits a negative psychical tolerance for the quality of a chord. It is quite possible, however, for the culture to approve certain discords for special musical or other artistic-aesthetic

reasons. The conventions of musical composition in a culture approve how or when a discord could be strategic for accomplishing artistic-aesthetic objectives. Some discords have special significance in a culture because of the feelings, moods or ideas they evoke.

STEP II

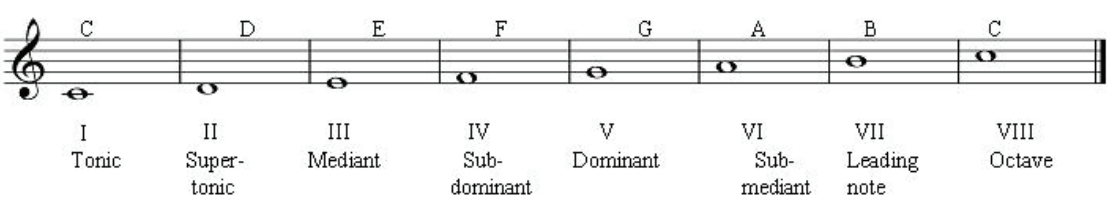
The principle of homophony characterizes the sound of most Christian hymn tunes as well as other written European classical compositions. Homophony developed a contrived theory of composition complete with rules of procedure in the literacy music history of Europe from the medieval period. It is possible for people in Africa to learn how to appreciate and write music in the European classical tradition because the rules and regulations guiding the building and progression of chords as well as the relationship between voice parts are written down. Written theory or rules of composition constitute common knowledge across cultural boundaries. The rules and practice of homophony in the European classical music culture started from simple forms and structures to the complex inventions of the Classical, Romantic and Modern periods of Western classical music history. Our study of European classical homophony will start from the fundamental principles prevalent in the 17th century, the Baroque period. We must note at this point that the European musical cultures that forged the literary process we now refer to as the Western classical tradition do have, and still practice, their various unwritten indigenous music, passed on from generation to generation by rote as in African cultures. Thus the indigenous music of the English is different from that of the Irish or the Serbs. Similarly the indigenous music of the Hausa can be distinguished from that of the Zulu or the Mandika in Africa. Although our illustration of the principles of homophony will rely on written classical music, it is important to note that the practice is also found in many musical cultures of Africa that feature predominantly polyphonic practices.

STEP III

When only two notes are sounding simultaneously, we usually qualify the sound as an interval. When more than two notes are sounding together, more intervals than one are heard sounding at the same time, as a chord. There are many kinds of chords, depending on the qualities or sonic values of the intervals sounding together.

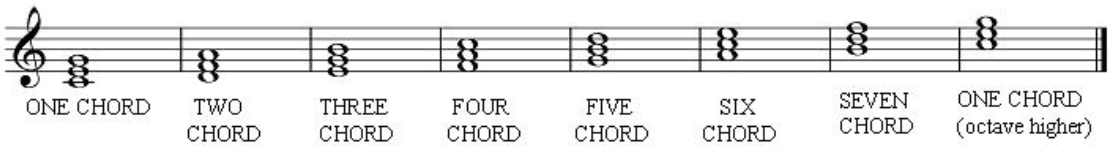
We shall now consider the simple chords in the diatonic scale. All the exercises will be in the key of C, treble clef. The same principles apply to any other key or clef of European classical music.

Ex.1. The notes of a diatonic scale are numbered in the same order as they are spelt:



The chords of European classical music we are starting with are the triads. A triad is a chord constructed with three notes at successive intervals of a third apart. We can build a triad on all the notes of a scale, thus:

Ex. 2



The lowest note on which a chord is built, i.e. from which we start spelling a chord in its natural order, is known as the root of the chord. The chord is then said to be in the root position. We spell the chords the same way as we spell words, i.e. from the first letter of the chord. Thus:

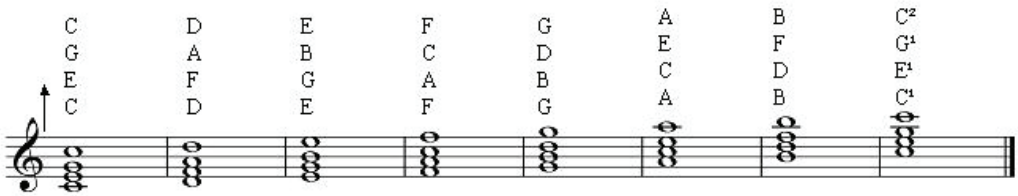
The triad with the tonic, the first note of the scale, as its root is called the one chord or chord I, and is spelt C-E-G.

Similarly:

Chord root	Chord name	Chord spelling
Supertonic	Two chord/Chord II	D-F-A
Mediant	Three chord/Chord III	E-G-B
Subdominant	Four chord/Chord IV	F-A-C.
Dominant	Five chord/Chord V	G-B-D
Submediant	Six chord/Chord VI	A-C-E
Leading note	Seven chord/Chord VII	B-D-F

The octave is a repeat of the triad on the tonic an octave higher. It is usual in the building, spelling and writing of chords in the European classical music idiom, especially in vocal music for four voices, to always double (repeat) the root at the octave. Thus the above chords will now be written and spelt fully as follows:

Ex. 3



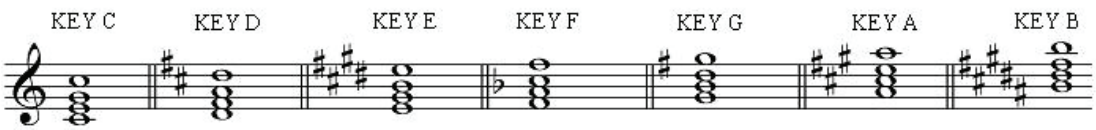
All the chords are made up of four notes enclosing three intervals, but do not sound the same. There are two reasons for this. The first is that although the triads are built in intervals of a third with an added interval of a fourth when we double the root at the octave, the

qualities of the thirds and fourths are not the same. Some are major thirds; others are minor thirds. The second reason is that once the key in which chords are being built is established in our mind, the sound of a chord is determined, thereafter, by the sound of its root in the pitch-order of the scale of the key, i.e. by its scale relationship to the tonic.

We must note that the difference in building chords in one key or another is theoretical, and on paper. By sound, all chords on a given degree of any diatonic major scale will be the same quality of sound in all major keys. For example, all the tonic chords in all the major keys, as far as the audience is concerned, are of the same quality and sound. For illustration, let us consider the triads on the tonics of the keys represented by the natural notes of the treble clef:

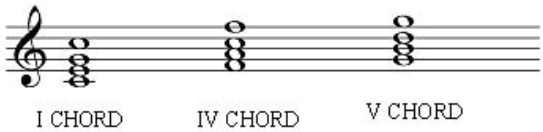
Key name	No. of sharps or flats	Tonic chord	Intervals	Quality of triad
C	None	C-E-G-C	Major 3rd + Minor 3rd + Perfect 4th	Major triad
D	2 Sharps: F, C	D-F♯-A-D	Major 3rd + Minor 3rd + Perfect 4th	Major triad
E	4 Sharps: F, C, G, D	E-G♯-B-E	Major 3rd + Minor 3rd + Perfect 4th	Major triad
F	One Flat: B	F-A-C-F	Major 3rd + Minor 3rd + Perfect 4th	Major triad
G	One Sharp: F	G-B-D-G	Major 3rd + Minor 3rd + Perfect 4th	Major triad
A	3 Sharps: F, C, G	A-C♯-E-A	Major 3rd + Minor 3rd + Perfect 4th	Major triad
B	5 Sharps: F, C, G, D, A	B-D♯-F♯-B	Major 3rd + Minor 3rd + Perfect 4th	Major triad

Ex. 4. Tonic chords or one chords



We already know that a triad is made up of three notes an interval of a third apart, plus the octave. The quality of the intervals of a third gives the name of the quality of the triad. There are three qualities of the sound of a triad. The first is called a **major triad**. The intervals that produce the sound of the major triad are in the following order: a major third, a minor third plus a perfect fourth to complete the chord. The major triads in any major key are to be heard as I, IV and V chords. They are also known as the primary triads.

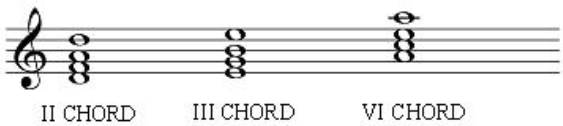
Ex. 5. Primary Triads in Key C



Root of chord and chord Name	Spelling of triad	Intervals of triads	Quality of triads
I (One) chord	C-E-G-C	Major 3rd+ Minor 3rd + Perfect 4th	Major triad
IV (Four) chord	F-A-C-F	Major 3rd+ Minor 3rd + Perfect 4th	Major triad
V (Five) chord	G-B-D-G	Major 3rd+ Minor 3rd + Perfect 4th	Major triad

The next type of triad is called the **minor triad**, and is built as follows: A minor third, a major third plus a perfect fourth to complete the chord. The minor triads in any major key are to be heard as the II, III and VI chords, that is, the chords on the second, third and fourth degrees of any diatonic scale. They are also known as the secondary triads:

Ex. 6. Secondary, Minor Triads in Key C



Root of chord and chord name	Spelling of triads	Intervals of triads	Quality of triad
II (Two) chord	D-F-A-D	Minor 3rd + Major 3rd + Perfect 4th	Minor triad
III (Three) chord	E-G-B-E	Minor 3rd + Major 3rd + Perfect 4th	Minor triad
VI (Six) chord	A-C-E-A	Minor 3rd + Major 3rd + Perfect 4th	Minor triad

The third type of simple triad is called the **diminished triad**, and is built as follows: a minor third, a minor third, plus an augmented fourth to complete the chord. The diminished triad in a major key is to be heard in the VII chord, which in Key C is spelt B-D-F-B:

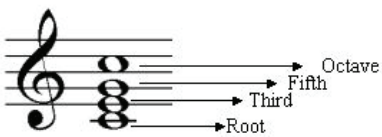
Ex. 7. VII Chord: minor 3rd + minor 3rd + augmented 4th

What has been discussed above for Key C is applicable to any other key of the diatonic scale. The only change is that the tonic note becomes the note with the key name, and calls for a shift up or down as the case may be in the registers. The quality of chord sound will not be affected beyond higher or lower sonic impressions of the same essential chord sound. If we take Key F as an example:

Ex. 8

I chord	II chord	III chord	IV chord	V chord	VI chord	VII chord	I chord
Tonic	Supertonic	Mediant	Sub-mediant	Dominant	Sub-dominant	Leading note	Tonic
Major triad	Minor triad	Minor triad	Major triad	Major triad	Minor triad	Diminished triad	Major triad

STEP IV

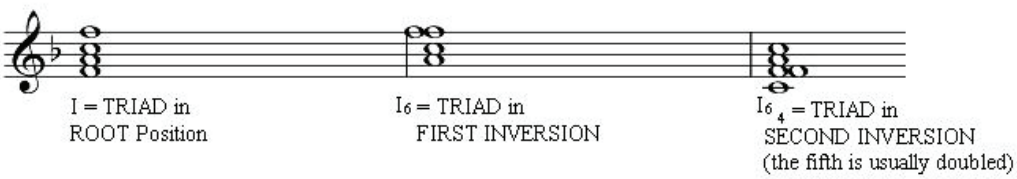


Every note of any triad has a term that qualifies its position in the vertical arrangement of the chord. The lowest note on which a triad is built is the **root**.

The other notes are termed according to the intervallic relationships with the root. Thus we have the third, the fifth and the octave of any triad. For illustration, let us take the tonic chord spelt C-E-G-C^1: C is the root, E the third above the root, G the fifth above the root, and then the octave C^1 above the root.

A chord may have any of its notes as the lowest sound for special reasons of rationalization of voice parts or chord progression or voice leading. When that happens we say that the chord has been inverted. When the third of the chord is the lowest sound, a chord is in its first inversion. The fifth of a chord in the lowest voice is the second inversion. In music for three or four voices, the allotment of the rest of the notes of a chord to the other voice parts is at the discretion of the composer, as long as she/he conforms to the appropriate rules of composition in the homophonic, four-part European classical style.

Ex. 9



STEP V *Diatonic harmony*

There are rules about how chords are structured and ordered progressively to harmonize a melody in the homophonic tradition of European classical music. Over time, the rules of composition have been extended to accommodate modern complex contrivances of harmony. Our concern here is to have an idea about the very principles that will enable us to appreciate the differences as well as similarities between the harmonic thoughts in African and the European harmonic theories. For purposes of creating modern African music that will be an authentic advancement of indigenous knowledge standards, an individual composer can integrate whatever knowledge she/he has of other cultural music systems and theories, including the European classical system, to enrich and extend the indigenous musical resources for local and global audiences.

We will start the study of European harmonic theory by first considering the basic qualities and characteristics of the simple chords of the diatonic scale that we have already identified. We will then examine some elementary rules of chord progression in the process of harmonizing a melody in the homophonic style. In diatonic harmony, which we are starting with, we use mainly chords containing the natural notes of the key of a composition as in Ex. 2 on page 16.

The I chord

The major triad on the tonic, the I chord, is a restful or "home" sound. The notes of the chord when spelt musically, that is, as a broken chord, and in the case of triads, arpeggio fashion, establish the key of a melody. Note that singing the notes of a triad is running the arpeggio, i.e. melodic movement based on the successive notes of a triad. The exercise could be repeated over one or more octaves moving up or down the starting tonic note. It is common practice to start and end a piece of music on a note of the I chord. Thus the music would start on the chord of the tonic and end on the chord of the tonic in order to give a restful end – a feeling of homecoming – to the musical movement or piece.

It is important to note that the feeling we get about the sound of any chord depends to a large extent on how it is approached or left by other chords. In other words it depends on how we prepare for the sound as well as how we resolve or move away from the sound. It should also be emphasized at this point that the component note of a melody being harmonized must belong to the chord used to harmonize it.

Another quality of the I chord is that it can be approached and left by any other triad.

The V chord

The major triad on the dominant, the V chord, has a sound that gives us a feeling of restlessness or anticipation, giving the hearer a feeling of psychical suspense. The European classical melody is a musical statement that, basically, has a two-part phrase structure. The antecedent phrase ends on a note of the V chord, which creates some suspense. The consequent phrase completes the antecedent phrase as well as resolves the suspense by ending

the musical statement on the restful note of the I chord. The feeling of arriving home is emphasized by the manner in which this final note is approached. We can approach the V chord from I, II, IV and VI chords. We can move away from a V chord to I and IV chords.

The IV chord
The I, II and VI chords can lead on to the IV chord; the IV chord can move to the I, II, V and VI chords.

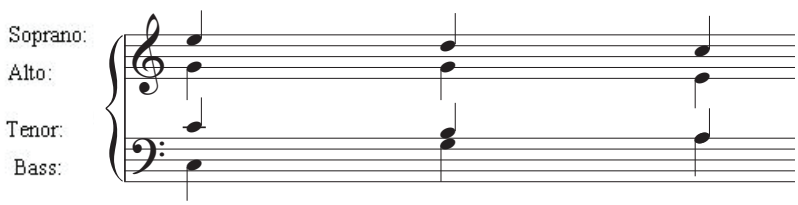
The VI chord
The I, II, IV and V chords can lead on to the VI chord; the VI chord can move on to I, II, IV and V chords.

The II chord
The I and VI chords can move to the II chord; the II chord can move to IV, V and VI chords.

The III chord and the VII chord are not popular triads in the elementary consideration of diatonic harmony. The notes making them up are also found in the other chords. When they appear in a melodic line, it is advisable to harmonize them with those other chords unless there are strong reasons for using the III or VII chord.

STEP VI *Diatonic chord progression*

Our discussion of the diatonic chord progression will be modeled on the four parts (soprano, alto, tenor, bass) relationship referred to as the SATB style of composition. The SATB is characteristic of hymn tunes, hence it is also know as hymn-style homophony. Before we give a few chord progressions, using some short musical phrases, we repeat that a chord could be written or played in an inverted position. Chords are not always sounded together in the vertical order we build and write them in as in Ex. 3. However, it is advisable at this stage that the lowest note of each chord, the base (not what is called the root of each chord), should be given to the lowest voice, the bass voice. Our study of European chordal harmony is for the following four categories of voices:
Soprano – higher female voice register
Alto – lower female voice register
Tenor – higher men's voice register
Bass – lower men's voice register



By popular practice the two female voices, which sound higher than the men's voices, are written in the G or treble clef; while the lower, men's voice parts are written in the F or bass clef. Young boys whose voices are not yet broken also sing in the soprano/alto registers. Music in the SATB style is written on the joined staves of the G and F clefs as shown on the previous page.

STEP VII

For exercises on the four-part harmony in the European classical music tradition we bear in mind the following guidelines and tips.

- The soprano voice, although the higher female part may, occasionally share the same note with the adjacent alto voice. It may even have a good musical reason to sound below it at a point. The same goes for the adjacent alto and tenor voices, as well as the tenor and the bass voices. In the alto and tenor instance the quality of sound will be additionally very distinguishable because of the natural difference in the voice qualities of men and women.
- A voice part implies, essentially, a line of melodic movement, which we have discussed as the successive movement of musical pitches up and down in space. As such, any two or more voices can be moving up or down at the same time, in the same direction and interval for more than two consecutive notes of a melody, i.e. more than two progressions. A progression is the movement of musical sound from one essential note of a melody to another. Such a movement is called parallel motion. Bearing in mind that the distance in pitch between any two voices sounding together constitutes a harmonic interval, a preliminary rule of diatonic harmony recommends that no two voices may move in parallel fourths, fifths, octaves or unison. In other words, when the harmonic sound between any two voices is in any of the above intervals:
    - the two voices could move outwards, away from each other to wider intervals apart
    - the two voices could move inwards to a smaller interval apart
    - one voice could remain stationary or repeated while the other voice moves to a higher or lower note.
- In diatonic harmony, a harmonic interval of a second or a seventh between any two voices is regarded as a discord, and should be avoided. Otherwise, it should be used with special preparation and resolution.
- Any two voices moving in parallel thirds or sixths for more than three progressions may be tolerated. But such a movement is regarded as a poor exercise in European classical harmony.
- An upper voice sounding below a lower voice, and vice versa, is said to be crossing paths, and should be avoided as much as possible.
- The vertical interval between any two adjacent voices should as much as possible not be wider than an octave. This could, however, be tolerated between the bass and tenor voices.

- To avoid parallel movements, especially the unacceptable parallel fourths and fifths, try as much as is possible to have adjacent voices progress in contrary motion.
- Repeat as many times as possible a note that belongs to successive chord progressions if it occurs in the inner voices, that is alto and tenor.
- The voice carrying the melody that is being harmonized is the focus of melodic attention in European classical musical thought. A better sounding composition is, however, achieved if the other voice parts are given some measure of melodic interest in the allocation of the notes of chords. But technical correctness must not be compromised for melodic interest in the harmonization of voices.
- Even though in spelling the chords of a triad we have doubled the root, i.e. included its octave sound to get triadic chords of four notes, we can also double the fifth of a chord in place of the root. This is done to get out of difficulties or when it results in better voice leading. But we are not advised to double the third of a chord in the SATB style.
- We note that more than one chord is always possible for any component note of a melody. In determining the chord that is suitable for a note in a given melody we must take cognizance of the preceding note and its chord, as well as pay attention to the possible chords of the note that follows, in order to ensure acceptable movement of notes and chords. It is advisable to plot the chord progression of a melody before the actual process of distributing notes to the voice parts.
- When we have chosen a chord suitable for a note of a melody, the notes we assign to the voice parts will depend on what is happening musically. For instance, if the third of a chord is in the melody, i.e. carried by the soprano voice, the root could be assigned to the bass, the fifth to the tenor, and the octave of the root to the alto part. Thus, if it is a triad on G, this arrangement will be spelt G-D-G-B from the bass part ascending whereas we normally spell the chord G-B-D-G. Another arrangement of the same chord with its third in the soprano melody could be G-G-D-B from the bass, or even G-D-D-B if we prefer to double the fifth for good musical reason such as voice leading or melodic interest. In other words, what we finally do in assigning the notes of a chord to voice parts is guided by musical calculation as much as personal judgement.
- Any note of a melody can be harmonized with a choice of at least three chords. Thus we have to find all the possible chords that can fit a note, and then decide on the chord that enables us to keep within the rules of chord building, chord progression, and voice leading in the European classical music style we are working in.
- Depending on the movement of the notes of a melody, it is possible to repeat the same chord for two or more changes in the consecutive, essential notes of a melody, while heightening musical interest by shifting around the notes of the chord between the voice parts. A chord could thus last a whole bar of four counts while there is character and movement in the voice parts within the same chord. In such an instance, musical movement will be taking place but there will be no chord progression until we encounter an essentially new chord. The duration of chords ordinarily follows the duration of the notes of a melody (harmonic speed) although there are instances when a held melodic note is harmonized with two or more chord progres-

sions. A chord progression means a change in musical time to a new chord, while harmonic speed means the constancy with which chord changes occur.

- The natural structure of a melody enables the listener to anticipate an ending. Generally, in the European classical harmonic style, it is advisable first of all to plot the chord progression for the beginning, the middle (the approach to the incomplete cadence characteristic of the antecedent phrase) and the end of the melody (proper cadence). Thereafter, the chords for the remaining notes of a melody can be plotted. This will be discussed further in a separate topic dealing with how to end a piece or melody.
- There are a few other rules as well as helpful hints that a resourceful student can pick up in advanced lectures in composition and harmonization as per the European classical music theory, which is not the emphasis in this book.
- Rules about composition are actually guidelines, which coerce discipline and competence in a learning situation. Having acquired such a discipline, a competent creative genius could bend or break the rules for good musical judgement. The result, the nature of the audience response, will prove the merits or otherwise of any creative liberties.

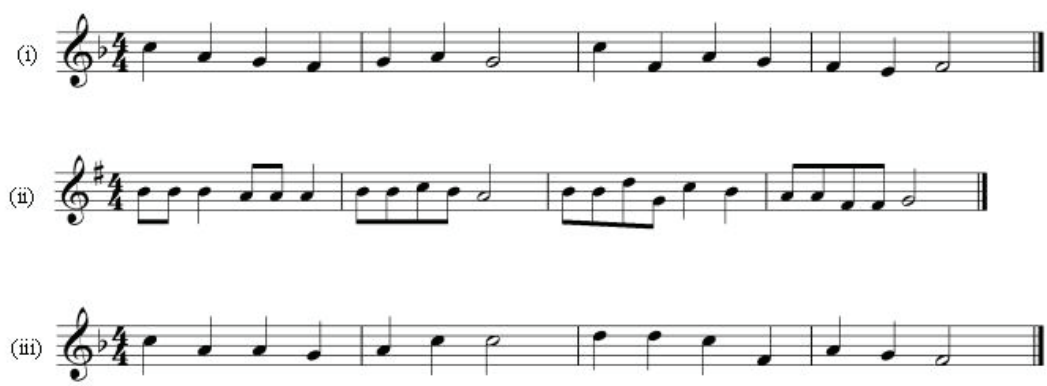
STEP VIII *Activities*

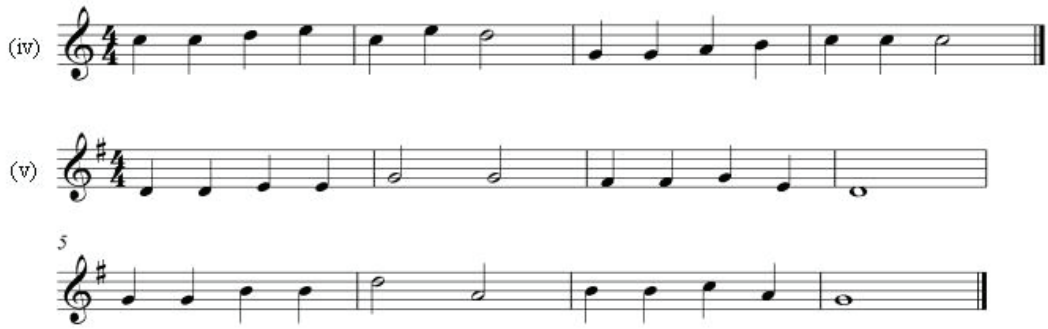
1. Write down, graphically as in Ex. 3, the major and minor triads of a diatonic scale in the keys of G, F, B♭ and D.
2. Identify the following chords as major or minor.

Ex. 10

3. Harmonize the following melodies for SATB in the European diatonic harmony.

Ex. 11

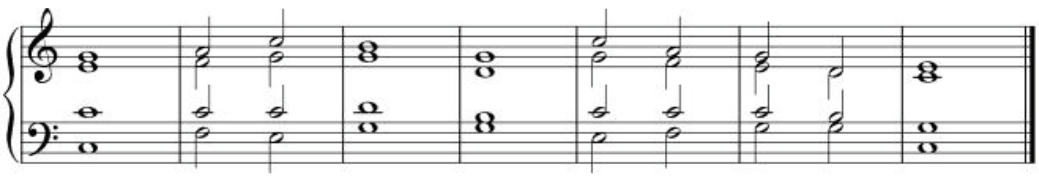




4a. In the example below, identify shared notes, chord inversions, voice parts with repeated note in changing chord progression, and repeated chords with movement in some voice parts.

4b. Identify and plot the chord progression in the example.

Ex. 12



TOPIC 4 Cadence/closure: indigenous and European classical

STEP I

The concept of cadence or closure deals with how a piece of music naturally moves to a psychologically satisfying conclusion. The conclusion could also be contrived. Cadence or closure therefore defines the peculiar movement of the properties of musical sound that convey a feeling of partial or definitive rest, which we have also discussed as arriving home. Henceforth we shall be using the term cadence more to imply the end of a theme or performance or section thereof. Music in any culture or style has its own internal logic such that a piece of music, simple or complex, has a marked beginning and definitive conclusion. From the starting note or chord of a piece of music as organized sound, the natural laws and properties of musical motion as well as deliberate human manipulation propel the piece to a logical end or rest, which a listener perceives as such.

There are certain properties or natural energies of the notes of a tune, or certain sound effects or performance behaviour or sonic formulae that occur during a performance, and which cue or signal the end of a piece or presentation. The peculiar sonic movement could be intrinsic in the logic of relationships between successive musical notes or tones in a culture. It could be achieved by manipulating the elements of a music event against innate

tendencies of the moving sound. The first is natural, inherent in the musical character, while the second is a contrived cadence. In either case the definition of a cadence recommends that there should be a preparation, sonic or mechanical/physical, leading to the terminal sound/s. In every music culture these two designs, natural and contrived, of musical ending could be found. With respect to the cadential effects that result from the inherent logic of the properties of a music-event, certain cultures have preferred specific restful movement of notes in the melodic line, or otherwise in the harmonic/chord progression. In contrived cadences, the technique may be behavioural (physical cues) or sonic (manipulation of properties of intervals, chords and rhythm figures, which may conflict the natural tendencies but achieve or emphasize a restful conclusion).

We have already stated that the concept of cadence is basic to the fact that music is an organic sound construction that has a beginning and an end. Also, that a culture recognizes certain natural logics (musical) as well as artificial techniques for conveying the end of a piece of music. We will next examine the nature of cadence in indigenous as well as European classical music systems.

STEP II *The nature of cadence in indigenous music*

Melodic cadence

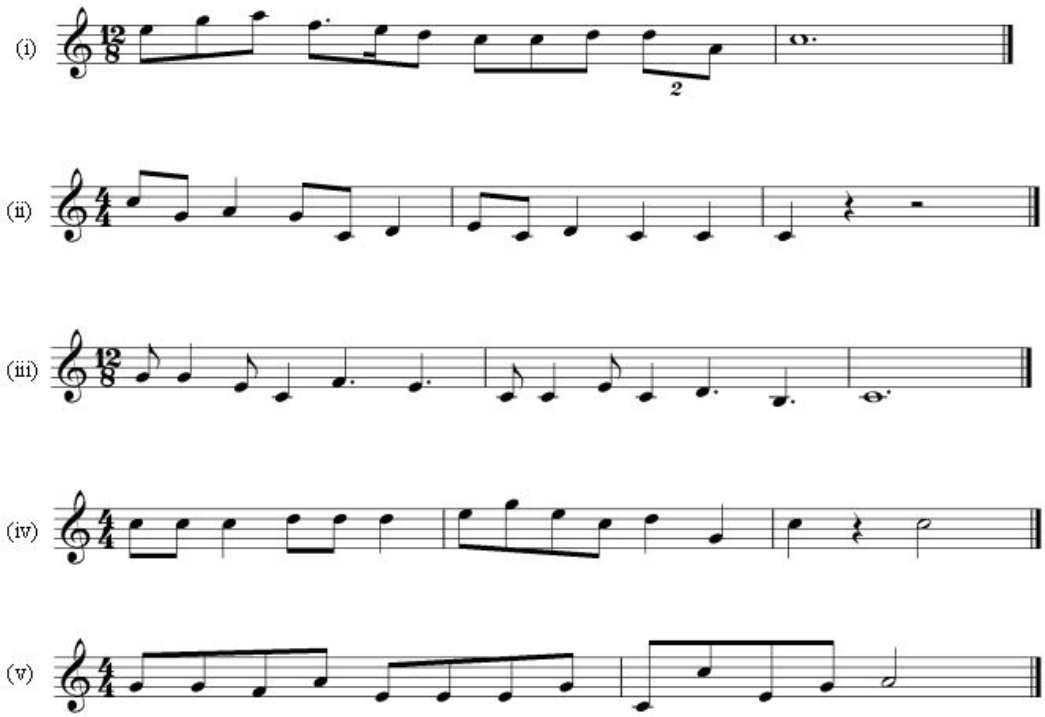
A melody is a musical statement that gives a feeling of completeness. It may comprise one phrase/theme or more than one structurally related phrases/themes or fragments. The cadential effect is invariably conveyed in the last two or three movements of the notes of a melody. The strongest cadential feature is the quality of intervallic progression characterizing the last two or three essential and different notes of a melody. An essential note has the value of at least one pulse or a significant subdivision of a pulse, and a pulse is the regular beat that underlies most musical motion, inherent in the syntax or intentionally marked on a low-pounding instrument.

Added to the intervallic sound of the last and the penultimate notes is the direction of approach from the latter to the former. The more common cadential progressions found in the indigenous music of African cultures include:

- three steps from below, often the value of a classical minor third
- one step from above, often the value of a classical major second
- one step from below, often the value of a classical minor second
- four steps from below, often the value of a classical perfect fourth
- one step from below, often the value of a classical major second

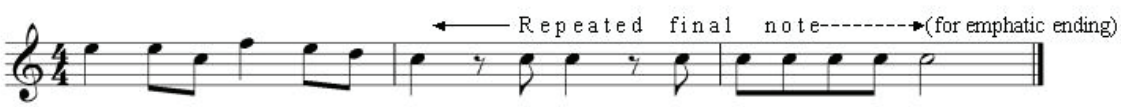
These progressions are shown in Ex. 13 on the following page.

Ex. 13



Another indication that a melody has come to a final rest can be conveyed through an emphatic repetition of the last note, as shown in Ex. 14.

Ex. 14



In some other instances the last note of a piece is held for a couple of beats in vocal or instrumental melodies with or without either a fading effect or a voice drop effect. A shout or other vocalic expletive could also be used to indicate a final stop. A melodic cadence could combine more than one of the above devices.

STEP III *Ensemble cadence*

A melody is only a primary musical material, a theme, with which we produce a texturally richer and longer body of music. A piece of music could contain many parts, and last a much longer time than the span of a melody. Thus a melodic cadence merely marks the end of a theme by which we recognize a larger piece or item of music that may last several minutes. A cadence could also mark the end of a piece, in only one voice – monophony.

Cadence properly deals with how to end a musical presentation that is much longer than the melody on which it is based, and which involves more parts than the single line of significant melody.

Most indigenous music performances are in the African principle of performance-composition, which implies variant recompositions of a recognizable framework of a piece. As such, the presentational superstructure, i.e. the elaboration of the significant framework of a piece according to contextual sensitization and contingencies, varies in content and duration on every occasion it is performed. A cadential formula therefore becomes crucial to signal the end of a reinterpretation or recomposition of the known at every occasion. A formula or signal becomes imperative because most indigenous music performances are expected to end neatly. The feeling of arriving home is very much cherished. Three common cadential techniques have been identified for ensemble music presentations:

- cadential progression – structural to the logic of a composition
- cadential cue-and-cut motif – musical formula for a group or style that is not structural to the musical movement of any particular piece
- cadential body sign – behavioural/gestured and non-musical

STEP IV *Cadential progression*

Where the music presentation has more than one melodic line, and this implies the combination of higher and/or lower voices, the more significant cadential progression is usually found in the lower or lowest voice as the case may be. A cadence is more emphatically stressed by how this lower/lowest voice progresses to its last note.

We have already noted that there is an underlying system of chords as well as logic of chord progression when there are two or more layers of musical lines in indigenous ensembles. But the harmonic thought is concerned primarily with a harmonious combination of complementary melodies. Where the voices stop one after the other, the significant cadential movement is to be found in the voice that ends a performance. Where, no matter the nature of polyphony, all the voices end together it becomes necessary to study the movement of the essential notes in the last two or three significant pulses of the music. They are likely to furnish the cadential progression. Where there are two or more voices, the value of the intervals between the voices in the final notes is of cadential significance. Also the movement of the melodic intervals between the penultimate and final notes in the highest and lowest voices would furnish the cadential progression used in the music culture area.

Some types of performances are in stanza form. The same piece is repeated a number of times with or without internal reorganization of pitches and rhythm. The internal reworking of the piece may be purely musical in intention or could be necessitated by the changing words and lines of the stanza texts sung to the same melodic framework. Each restatement would conform to the cadential progression of the basic melodic framework. But the concluding stanza, especially where the number of stanzas is not fixed but rather extemporized, will call for a modification of the cadential sound of the stanzas. A more emphatic signal is required for the conclusion of the last stanza of the piece. The nature of this final cadence could be a peculiar cadential approach in one of the voices. Or, if the stanza form is

characterized by a responsorial structure, it could be a peculiar melodic movement or statement in the soloist's part, which signals to the chorus that a final response that would end the performance is required. Sometimes, in addition to a special cadential progression, the last note would be prolonged unusually for a more stressed ending. Thus another cadential device in indigenous music presentation is the prolonged last note.

The fading device is preferred by some groups to bring the performance of a piece to an end. Fading could be combined with a cadential figure that is repeated to a fade-off. Otherwise the music is faded to silence without any defined cadential progression or figure but on a restful final note/s.

STEP V *Cadential cues*

Cue-and-cut-off motif

A cadential cue is a specific sonic signal that does not belong to the main structure or format of a music performance. When a designated performer introduces the cue as an extrinsic motif an ongoing performance is appropriately brought to an immediate end with a characteristic cadential or cut-off response. Both the cue and the cut-off figures together make up a cadential motif. Thus a cadential cue merely signals a known cadential motif. The cut-off is usually a short, emphatic or peculiar (to a group) figure that is recognizable as signaling the end of an ongoing piece by an ensemble. A music group may have a peculiar cadential motif for ending every music item in its repertory. It may also be the case that a culture group has a common cue-and-cut-off motif that is used for different music types and by different ensembles. Cadential motifs are more characteristic of instrumental ensembles in which the principal instrument is not a melody instrument. Some choral groups use it too.

Call-and-round-off-motif

A cadential call is a specific vocal sound (textual or vocables) that is not structural to a musical piece, but is announced by a designated singer. It is a signal for singing the final chorus and rounding it off in a characteristic manner that usually concludes the group's pieces. The cadential material for a chorus could be textual or other vocal expression. As in the cue-and-cut-off device a music group that uses this cadential device may have a peculiar melodic or rhythmic motif for ending a piece or a performance session.

Visual cadential sign

In extended performances, a body sign is often used to signal the end of a performance. Usually the leader gives such a body sign. In an ensemble that uses a body sign, the arrangement (blocking) of performance is such that the leader sees, and is seen by all members of the ensemble. A cadential sign is not a musical sign. It is visual, a gesture that is understood by all the performers and participant audience as well. As in the cue device, a concluding musical figure played by the group comes after a visual cadential sign. A visual sign could be a hand gesture, a head gesture or a full body movement. In some music presentations, a dancer or an actor performing with the group can initiate a recognizable visual sign. The musicians recognize the person's qualification to give such a sign, and respond by conclud-

ing the piece instantly with a proper cadential figure. A spectator who wishes to relate in a special manner with the music or the musicians could also qualify to give a body sign that will end an ongoing piece.

Every music culture, then, has recognizable cadential devices that may or may not be variations of those discussed above. It is our responsibility to observe, listen analytically and document the cadential devices, musical or behavioural, in as many music examples as possible. In doing so we must note which cadential devices characterize choral groups, raconteur/story-singing/minstrelsy groups, instrumental groups; also melodic, melorhythmic, percussion or mixed music ensemble types. Cadential devices may also differ between music designed for listening, music that structures other theatrical arts such as stylized dances and drama, and event-music. Look out for indigenous music presentations that have fixed forms, i.e. pieces performed in exactly the same way and for the same duration on every occasion. Such a form-fixed indigenous music type is likely to have a cadential formula structural to each music item. Variable compositions in the principle of performance-composition may require different cadential devices, visual or vocal, that signal the restful closing figure.

STEP VI *Common cadential progressions in European classical music*

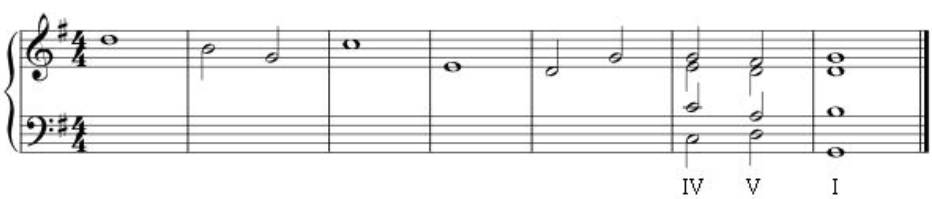
European classical music, being a literary music tradition with written theory has rules that govern cadential progression. The cadential formulae are exemplified in the SATB style. We need to note here that in Western classical music history, succeeding generations of composers have introduced new cadential progressions, which through usage and audience tolerance have become added to the existing formulae. This emphasizes that as much as an individual composer is free to extend the compositional techniques and procedures of any music tradition, new formulations require audience tolerance to become fashionable.

Some of the cadential devices, musical and otherwise, necessitated by the nature of music composition and presentation in African traditions are absent in the European form-fixe tradition. When, however, a conductor is directing the interpretation of a form-fixe performance, she/he could add visual signs to re-enforce structural cadential progressions already in the body of the music, and quite recognizable to the audience and performers.

The European classical cadential techniques are formulated to match new sound structures in the course of music history. Our concern here is with the cadential progressions in diatonic music. There are two primary cadential feelings:

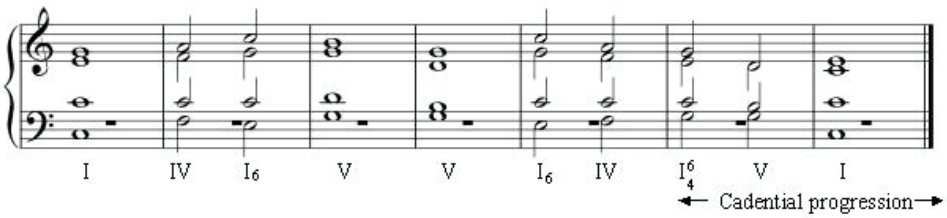
The perfect or authentic cadence is a cadential progression of chords and melodic intervals exhibiting voice leading that gives a feeling of finality in both the logical and contrived motions of music. The imperfect cadence, as the term implies, is not psychically restful. It is inconclusive.

Ex. 15. The rudimentary perfect cadence is marked by the IV-V-I chord progression.



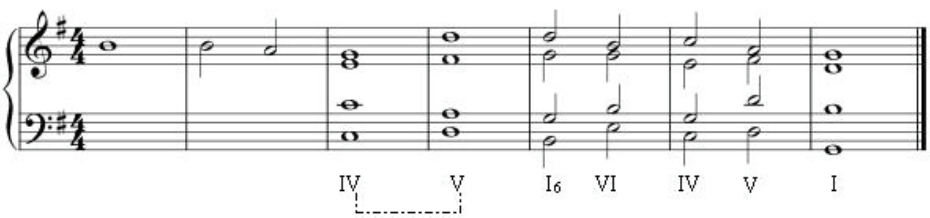
We must restate that in the European classical music theory a performance of a piece of music is always expected to end with the I chord in the root position. Yet we know that the I chord can occur several times in the body of a composition. Composers have discovered that the sound of the progression given above with the roots of the chords in the lowest voice give a very satisfactory feeling of rest.

Ex. 16. The progression I^6_4-V-I also gives a feeling of perfect cadence.



The imperfect cadence occurs when the cadential progression moves from IV chord to pause on the V chord on a strong beat, and without resting on the I chord thereafter. The V chord usually lasts for more than one regular count to emphasize that a pause is intended. Thus, as we are expecting to breathe down to a rest on the I chord another moving chord is sounded to indicate that the music is not ending yet.

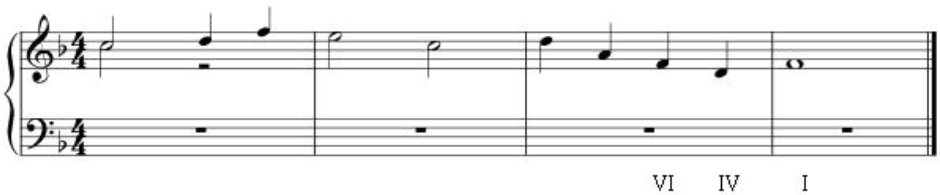
Ex. 17



The imperfect cadence is also called the suspended cadence, i.e. we are kept in suspense about whether the piece will be coming to an end or moving on. The imperfect cadence usually occurs at the end of the antecedent phrase while the perfect cadence occurs at the end of the consequent phrase. There are other progressions to the V chord that carry the effect of imperfect cadence. These are I-V, II-V and VI-V.

In diatonic harmony, there is another quality of cadence that could end a piece of music. It is not as strongly restful as the perfect cadence. This is the plagal cadence with a progression of IV-I. Plagal cadence is close to the authentic cadence, but omits the crucial V chord. It is commonly found in old church music.

Ex. 18. One can also achieve a feeling of imperfect cadence by using the progression IV-I$^{6}_{4}$.



STEP VII *Activities*

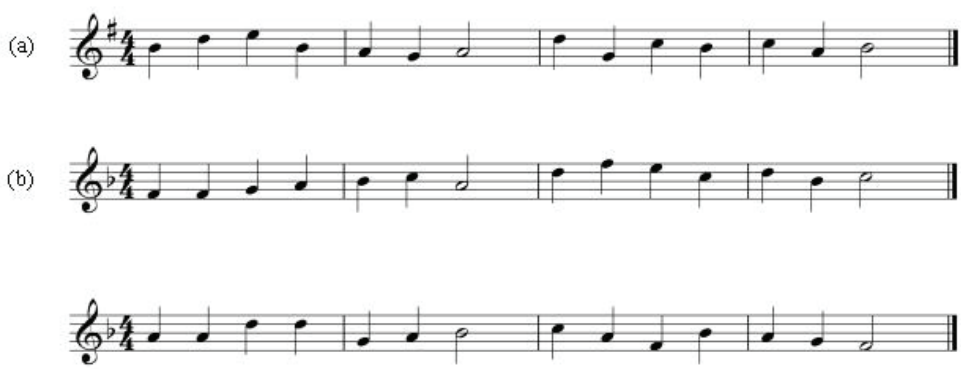
Sing some indigenous melodies from your culture area. Note the movement of the intervals in the last three essential notes, normally notes on the last three pulses. If you know the scale/tone-row of your culture area, and the tone-order of the particular tune, use numbers or transcription to indicate the intervallic progression at the cadence. We bear in mind that the lowest note of the scale/tone-row is to be regarded as I. A cadential progression could be represented as follows: 3-2-1 – stepwise descent to the final; or 2-6-1 – an agogic or zigzag movement, which descends four steps then ascends one step to the final. Identify any other indigenous African cadential movements characterizing melodies.

Sing pieces that have more than one voice part. Transcribe the parts or use other means of graphic representation that will enable you to study the movement of the last three essential notes in all the voices. Such investigations will furnish the characteristic cadential progressions in the music of your culture area. The lowest voice is likely to carry the strongest indication of cadential movement.

Make a note of how various music groups in your locality end their music performances. Study vocal, instrumental and mixed ensembles. Use transcriptions or other graphic symbols to document the various cadential devices used by the various groups. Discuss your findings and list as many cadential devices as encountered. Note the types of music or ensemble that prefer one device or the other.

Study the following melodic movements to determine the kind of cadential progression each recommends. Plot the cadential progression and harmonize it in your manuscript book.

Ex. 19



Which cadential techniques, if any, found in the indigenous music of your culture area are comparable to the European classical techniques you are familiar with?

Study the performance of a particular music type on two or more different performance occasions with a view to:

- finding out if the same music item, with or without text, is always performed exactly the same way.
- finding out if the music always ends exactly the same way. If not, identify the significant differences on the various occasions. Also find out what has accounted for the variation in the way the same music could be ended. Ask questions to get answers from the performers and other knowledgeable members of the audience if your personal observation does not afford convincing answers.

Complete the plotting of the chord progressions for Ex. 17, 18 and 19. Harmonize the melodies in the SATB style.

Form: development of themes, compositional and presentational forms

TOPIC 1 Development of themes and compositional forms in indigenous music

STEP I

The context or use that inspires a music composition in indigenous African musical arts systems influences the nature and elaborateness of its form and structural content. A piece of music intended to jolt the mental equilibrium of the user may not rely on a calm melodic energy. It is more likely to have a short melodic figure of potent rhythmic energy that may be reiterated insistently, and depending on its extra-musical intentions will not be repetitive. There will be continual internal restructuring that will induce a state of excitement or restlessness.

On the other hand, music that is intended to tranquilize the mind is more likely to have a smooth flowing melody that relies on stepwise and other short intervallic movements. We find in the indigenous as well as Western classical music systems that music intended for listening pleasure, especially at leisure, derives compositional thoughts from abstract musical conceptions and formulations. It will be characterized by well-developed and catchy tunes, sophisticated harmonic aspiration and developmental or extension designs that celebrate creative expansiveness. Music intended to enhance or structure a theatrical presentation is designed to capture and interpret the moods and actions of the various features of the dramatic scenario or dance. Musical characterization often interprets the meaning of text when present.

On the indigenous musical arts scene, some musical formulations and presentations are abstract musical ideations intended for no other purpose than the celebration of creative genius. The composer is of course always aware of the cultural musical taste, and the aesthetic expectations of the target audience. This then means that a modern African composer of abstract, non-contextually inspired musical creativity can indulge creative individuality. She/he has to observe as well as manipulate indigenous compositional principles and idioms to create new but culturally definable music. The modern composer thus needs an indepth, cognitive knowledge of the compositional theory and developmental devices of her/his music culture intended for contemporary contextual needs. Such knowledge is prerequisite to the intelligent manipulation and transformation of creative elements and resources that would produce written art music that is grounded in indigenous creative theory.

Students from the culture areas should supply the illustrations for the elements and nature of form in music that will be discussed here. There may be other features of form peculiar to a location. These should be identified and added to the students' stock of knowledge. Select illustrative materials from tape recordings or transcriptions of indigenous music performances.

A music theme/tune contains an inherent logic that recommends how its fundamental shape – breadth and structure – could be extended or developed into a full piece.

STEP II *Internal variation technique*

This is a primary and very common technique of thematic development. It has a strong philosophical, psychological, therapeutic and humanning rationalization. A complete melodic statement of two or more bars is made, and reiterated consistently with internal melodic and rhythmic restructuring in a performance session. The internal variation technique regenerates energy within a confined space. The energy so generated by the continuous breaking up and binding of the properties of an enclosed melody accrue motive energy that impacts the psyche or mental composure of an ethnic audience. This can be compared to water boiling in a closed pot and building up thermal energy that begins to lift the lid. The art of internal variation could be a purely musical process in instrumental music. It could be dictated by the tonal-rhythmic nature of changing lines of text set to the same tune in vocal music. Either way, there is a consistent growth in compositional activity as something sonically different continues to occur and propel the music forward in performance time and energy. The musical growth is in accruing depth of affect, that is, confined developmental energy. In other words, there is no expansive growth, but rather intensive, internalized, dynamic manipulation of a theme.

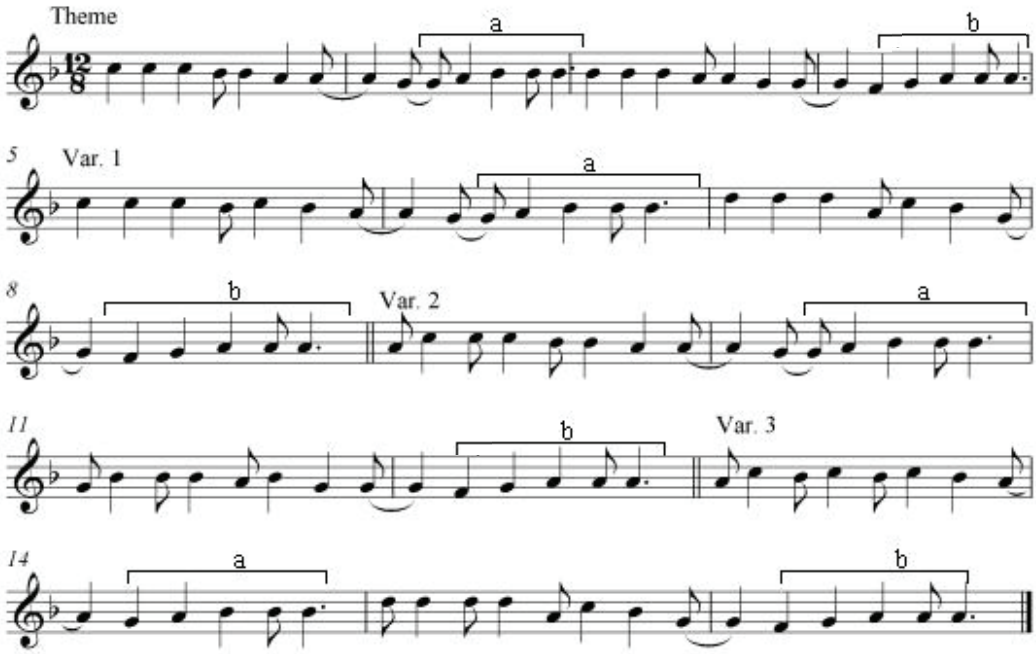
In indigenous music, we find instances where the melodic framework is alternated between the human voice, which sings texts to the tune, and a melody or melorhythm instrument working on the same tune. The internal variations in the voice are dictated primarily by the words of the changing lines of text; while in the instrument, variations are purely musicological configurations.

Ex. 20 on the following page is a fundamental melodic line, a theme, which has been restructured internally in three subsequent restatements. The significant sound of the theme remains recognizable in variations 1, 2 and 3. It is important to note that in the internal variation technique the conclusion of a melodic phrase or statement, that is, the cadential figures "a" and "b", remain as much as possible unaltered. The cadential figure becomes a cue element that enables the other performers playing any other ensemble texture lines to identify the fundamental thematic nature of the piece.

Sing or play through the sixteen bars comprising the statement of the four-bar melody followed by the development. Note the character of the internal variation technique as a developmental device that occurs in the subsequent restatement of the four-bar melody. In terms of melodic analysis, note that the theme is a two-part melody in which the consequent two-bar phrase answers the antecedent two-bar section. The antecedent phrase rests briefly on an unresolved or suspended note; while the consequent phrase repeats the same basic

rhythmic pattern and melodic movement, starting a second below, and ascending stepwise to end on a note that gives a feeling of rest.

Ex. 20

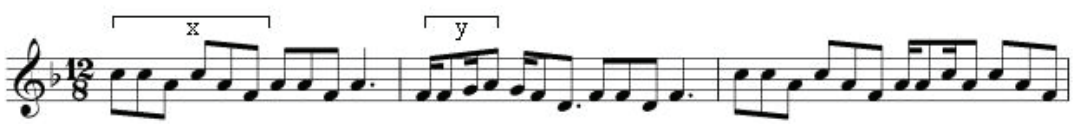


Make up a text in the local language to fit the melody. Then sing the melody to the text. Make up two or more lines of text. Sing them to the tune, paying attention to the tones of the language so as to retain the meaning of the sentences. Observe whether, and how, the texts in tonal languages can alter the rhythmic and melodic structures of a fundamental melody. Attempt other variations of the same melodic theme, which will be of purely musical interest. The internal variation technique could be text-borne, that is, a textual development of a melodic theme, or a purely musical exercise as a developmental device.

STEP III *Expansion of a theme*

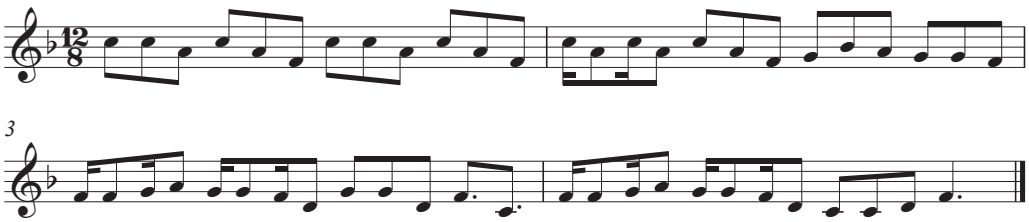
In this technique of melodic development a theme or figure is given an externalized elasticity, that is, expansion.

Ex. 21a



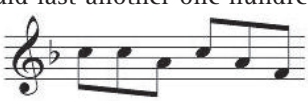
Ex.21a is the full theme lasting two bars. In indigenous performance practice it would be stated in full one or more times to imprint its thematic identity in the mind before a performance-composer starts to give it externalized development.

Ex. 21b



Ex. 21b is a sample thematic development of Ex. 21a, which starts with an opening figure of the melody, and uses the distinctive rhythmic figure ♫♫ ♫♫, which gives a duple beat contrast within the triplet rhythmic organization. This gives fresh character to the theme in the five bars of its extension.

The thematic figure x, is the basis of the thematic extension in bars 1, 2 and 3. It is given a sequential restatement in bar 2, and a rhythmic treatment, ♫♫ ♫♫ in bar 3. The second rhythmic material, y, is also used for thematic development. As a duple pattern in triplet rhythmic organization, it is a striking element, and has been introduced early in the development of the theme, in the first bar, in order to alert us to expect an exciting manipulation of the theme we originally heard. The rhythmic figure is more extensively used in the last two bars to propel the thematic expansion to an energetic and defined closure. In bar 3 there is an evaded cadence. Again, the fresh occurrence of the more emphatic duple pattern ♩. ♩. which has not been heard previously heightens the element of surprise evasion at a point the melodic movement naturally suggests a closure. The pattern carries an intervallic drop of a fifth, moving away immediately from the rest note, the tonic, F. The cadential phrase in bar 3 is then repeated and altered to produce a more emphatic and unmistakable ending in bar 4. The V-VI-I melodic progression is a strong cadential progression in African indigenous music. The striking elements that continue to remind us of the identity of the theme in an externalized development exercise that could last another one hundred bars are the opening cascading triplet motion of the theme and the rhythmic figure ♫♫ ♫♫, which is foreign to the metric feeling of triplets that marks the metric organization.



We encounter the developmental materials at altered pitch levels, new intervallic structures and rhythmic modifications. These devices also constitute strong developmental features of the internal variation technique. Another very common indigenous developmental device is the use of a rhythmic, melodic or melorhythmic figure often as short as the element ♫♫ ♫♫ in Ex. 21b, given repetitive treatment in a percussion-oriented passage or in a sequentially running treatment.

The example of thematic expansion in Ex. 21b is a purely musical exercise. It is also possible that where a composer is working with textual statements of unequal length, this technique of melodic development may be preferred.

STEP IV *Repetition and sequential treatment of theme or framework of a theme*

Music is a transient artistic product. Quite often a fascinating moment in musical movement transpires even before we have fully grasped its aesthetic essence. Hence repetition as a technique of emphasizing an aspect of thematic development is quite common. Melodic, melorhythmic or rhythmic themes, and sections thereof, can be repeated in developmental thoughts. Repetition is also applied to psychological or therapeutic goals when it becomes necessary to agitate or, as the thematic material may recommend, calm the state of mind of a listener. When music is accompanying other visual displays, artistic or otherwise, repetition also becomes a device that defocuses attention on the music as an artistic attraction, keeping what has been heard recurring at the background of our mind while we then focus our conscious attention on the visual or dramatic aspects of a presentation. When we have heard the same thing repeated exactly once or twice it is natural for us to relegate further repetitions to the back of our consciousness while shifting concentration to other matters or actions of interest.

The theory of repetition, especially an extended repetitive passage in indigenous music is then informed by artistic, utilitarian or psychological reasons. It is a misperception or misrepresentation of African creative philosophy and theory to dismiss repetition as a lack of developmental capability. Hence the need to probe the musical and other extra-artistic consequences that command occurrences of repetition in African indigenous musical arts practices. It is from the perspective of extra-artistic intentions informing indigenous creative conformations that we can decipher and appreciate the genius at work in African musical arts manifestations. It is only a flippant or ignorant observer/researcher that can dismiss indigenous cultural practices as being of limited creative or developmental vision, as development of the known is not undertaken as mere flight of fancy, rather anchored on humanly rationalized societal needs. As much as possible, the artistic-aesthetic sense of indigenous creative formulations and manifestations should, therefore, be analyzed as well as assessed in terms of the social-cultural rationalizations that inform abstract representations.

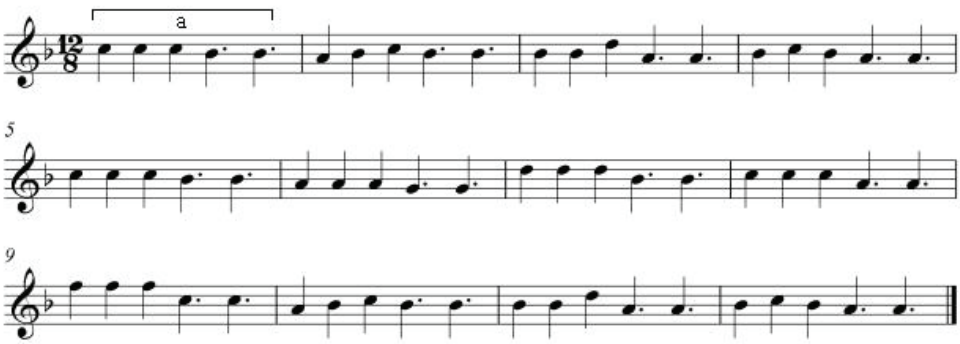
We notice, for instance, that repetition is not so much a developmental device in music intended purely for listening – absolute music – as in music that transacts critical human issues in an indigenous society. Hence, more often than not, the human meaning of an indigenous musical product cannot be discerned by focusing on the artistic sense of the sound in isolation of the context that commanded its creation. If we have to create modern music for listening, or lift utilitarian music from its contextual formulation, and offer it to a new concert-hall type of audience, for instance, repetition has to be judiciously applied as an extension device.

Repetition of a theme, melody or fragment thereof may occur at various levels of tone or pitch. This is known as sequential treatment of the repeated material. Sequential treatment triggers fresh interest in a sonic material we have heard before.

It is not every musical theme that lends itself to repetition or sequential treatment. Hence, for a competent composer, it is the structural properties of a melody that recommend the best approach to its development. We have already pointed out that composers quite often select a significant section, phrase or fragment of a melody as the nucleus or germ

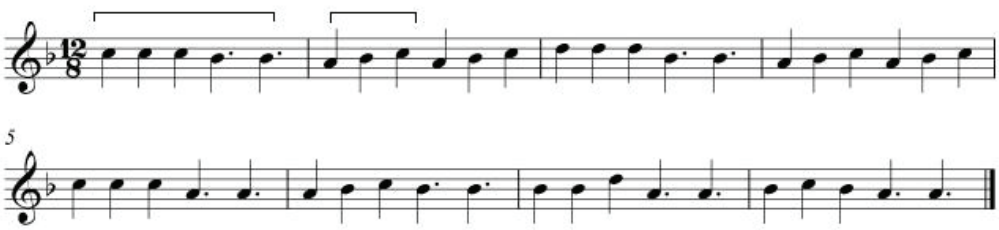
of a developmental exercise. This ensures that the identity of the fundamental theme is not completely obscured as we explore our creative idiosyncrasy.

Ex. 22a



Ex. 22a is a theme from an indigenous Igbo wrestling music type played on a tuned drum row, which we have given a twelve-bar recomposition for illustrative purposes. It is an example of a sequential treatment of a four-bar theme, which by its nature, calls for a repetition of its basic rhythmic framework. After stating the four-bar theme, the thematic figure "a" has been abstracted as a developmental figure. It is reannounced in bar 5, restated a third below (bar 6), a fourth above (bar 7), and a second below (bar 8) before the final sequential treatment a fourth up again (bar 9) that brings back the rest of the melodic theme to complete a developmental activity.

Ex. 22b



In Ex. 22b we are developing the same theme in Ex. 22a by combining sequential treatment of the one-bar developmental figure with a repetitive modification of the first fragment of the second bar. The entire second bar is subsequently used as a repetitive answer (bar 4) to the sequential movement of the thematic figure in bar 3. By the nature of the fundamental melody, we find that its last two bars remain a logical conclusion to any liberty we take with extending the theme in both Ex. 22a and Ex. 22b, bringing us back to the familiar closure of the melodic theme. Also, by its nature, the theme lends itself to developmental extension in multiples of four bars, although this could be disregarded, depending on the creative discretion of a composer.

In the original indigenous performance of the four-bar melodic statement, there was no need for extension. The statement was repeated over and over again for contextual reasons. We therefore find that whereas the theme has potential for developmental explorations,

contextual constraints can restrict creative choices. The emphasis in the indigenous conception and creative drive was not on celebrating creative fancy.

It should be noted that in the development of a given theme/melody more than one or all of the developmental devices identified above as well as any others found in a culture area could be used, depending on the character and structure of the theme/melody.

STEP V *Juxtaposition of thematic materials*

The juxtaposition of other, unrelated secondary themes with the principal theme is a thematic development device in indigenous compositional theory. Each new theme is introduced and independently developed or extended before the principal theme of the piece is brought back. The recurrence of the main theme becomes a unifying element in an extended performance. A secondary theme would have contrasting characteristics for dramatic interest. For instance, it could exhibit sheer rhythmic interest where the principal theme is quite melodic. In vocal music a new textual theme or material could recommend a new melodic theme.

Fig. 4

A	B	A	C	A

STEP VI *Activities*

The teacher should originate or provide themes for students to use in thematic development exercises that apply the techniques identified in this Topic. The students should work independently, and submit assignments for evaluation. The aim is to help students understand as well as recognize the nature of the devices that will sharpen critical appreciation of indigenous music, and not necessarily to transform every student into a modern African composer. The nature of a theme will recommend suitable developmental devices for it. A theme and the possible techniques for its extension or development could be discussed as a class exercise before individual exercises in composition.

TOPIC 2 Indigenous techniques for the development of a piece – performance-composition and presentational form

STEP I

Thematic extension and development devices stretch a melodic theme into a full piece of music that exhibits a definable shape as a complete artistic-aesthetic work of art. The arrangement and treatment of the compositional materials take cognizance of a prescribed systematic framework that guide the overall content and shape known as the form of a piece or its presentation form.

We have already stated that any piece of music that obeys the compositional norms of a style or type in indigenous African societies has an identifying theme/melody, also a significant ensemble texture as well as a presentational order or form. The super-structural elaboration of the significant format of a piece, i.e. the contextual manifestation of the genius of a cognitive performance-composer, is variable, and sensitive to every given performance contingency. In form-fixed, written compositions the performers always reproduce a fixed order and arrangement of notes as well as obey pre-determined interpretative guidelines. The duration of a written piece is always fairly constant, with slight allowances for the speed of interpretation preferred by a performer or a conductor.

In the indigenous performance practice there are variables that make the exact duration of a piece of music almost always unpredictable. The variables are not always musical decisions, but are dictated more by the contingencies of a contextual or other presentational situation: The accomplished indigenous performer is primarily a sensitive interpreter of the exigencies that transpire in a performance context. The indigenous music piece is as such not a finished-content or form-fixed composition, but rather a model composition, which has flexible form and open-ended musicological content. The basic structural content as well as the duration can be manipulated to produce a recomposition that has recognizable form and content of the model. Hence we emphasize that the actual content and development of the melodic, textural and formal models in indigenous compositional theory are informed by other contextual-creativity factors, some of which may be non-musical.

It has been possible to identify some of the creative devices for developing a piece as a contextual procedure in the performance-composition tradition.

STEP II *Solo extemporization/improvisation on the framework of a piece; through-composed form; raconteur/story-telling form; stanza form*

Text is the primary basis for the development of vocal music. When a composer makes up new texts, or when he/she embellishes, modifies or restructures standard texts at the instance of a performance occasion, the creative exercise is called extemporization. The extemporization of changing textual materials spontaneously created and set to a standard musical framework, or the musical extension of a textual framework involves variations

and modifications. This technique characterizes presentations by raconteur or story singers. There could also be the introduction of subsidiary tunes, depending on the content and character of the textual development. Also, when a performer on a "talking" music instrument mentally formulates textual statements and encodes them on the instrument, a lingual communication that does not implicate verbalization of text, the process is also an extemporization – the creative approach is language- as well as text-communication based.

On the other hand, when the structural, formal or developmental modification of a theme/melody/piece is purely musical configurations deriving from abstract creative sensitization, the creative process is known as improvisation. Extemporization and improvisation are not possible in form-fixed compositions, whereas they constitute primary developmental practices in the indigenous performance-composition tradition.

The nature of the musical texture, i.e. the aggregate of the component thematic layers contributed by the ensemble instruments and/or voices, could be such that there is a solo instrument/voice backed by an accompanying orchestra/chorus. A common structural feature is that the orchestra/chorus would be recycling an ensemble accompaniment statement. It often happens that the orchestral statement can at the same time constitute an independent unit of polyphonic composition. Over such a constant thematic-harmonic frame of reference, the solo part is freely composed as per the creative ingenuity of the solo artist prompted by contextual contingencies.

Contingent factors, in themselves non-musical, can inspire the introduction as well as creative exposition of themes as well as how they are logically structured into an overall presentational form. Depending on the basic form of a piece, the structure of the accompaniment may be changed at any point in the presentation when a musical, behavioural or verbal signal is given. The signal to change an ongoing ensemble accompaniment framework could come from the soloist or any other designated/qualified member of a group. Dramatic actors and dancers, also spectators in music types where actors/spectators are generative factors of creativity, can signal change as well as determine the content of the musical structure and presentation form.

Presentational form is the final structural order and duration of a performance-composition session. In the indigenous event-music setting, we cannot correctly analyze the musical content and form in total isolation of other non-musical factors of creativity that help to determine them. The contextual scenario is marshalled and structured as sonic experience by the process of performance-composition. We must, however, always bear in mind that no matter what extraneous factors excite and determine a creative process, the final musical outcome remains the cognitive decision making tribute to a musician's creative genius.

STEP III *The philosophy of the calm with the exciting as a concept of presentational form*

Many African societies have advanced a philosophy that there must always be a balancing or counteracting element in any humanning process or construction of life experience. The balance could take the form of either a matching of opposites, or the principle of complementation between two related or similar ideas, elements or forms. It is a philosophy that

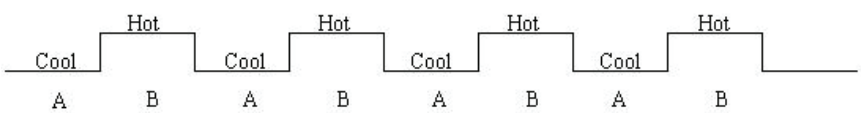
has been influenced by the observable phenomena in nature. Darkness and light are opposing complements of each other that give a diurnal cycle of night and day. There will be incompleteness as well as psychological crisis to have one without the other following. That would be an abnormality. Man and woman are two versions of the same essence. They are related complements, which match each other to continue and balance human existence. Heat and cold are opposing physical sensations but which are natural complements etc. Either gives sense and meaning to the other.

Bi-polarity as complementation is a key African philosophy of the cosmos and life that manifests in musical arts conceptualization as the balancing of the calm with the exciting. It is encountered in a number of creative configurations, natural and contrived: A large instrument is often complemented by its smaller version, and both are paired, interfacing each other to produce a primary line of ensemble texture. In monophonic structures a melodic question is matched with an answer that gives it completeness as a healthful musical experience. In the organization of musical textures we also find a solo passage being matched for variety and balance with a chorus of voices or/and instruments to form a unit. In dances, a movement pattern to the right is balanced with a mirror image of the same pattern to the left.

In presentational thought and form, the philosophy of the calm with the exciting inspires the balancing of sections of tranquil musical action with sections of energetic or robust movements. This generates corresponding levels of psychical and emotional affect, which is a cardinal health management intention in indigenous musical arts conceptualization and deployment. The hot section is climactic, and could occur as hot rhythm, when intensive melorhythmic or rhythmic inter-structuring occurs between the vocal or instrumental components of a music texture. Energetic rhythmic fission (breaking up of note values) in melorhythmic, melodic or percussion themes helps to create the climactic tension. There could be an increase in tempo at the same time. But quite often, this is an illusion created by the intensive rhythmic interactivity.

The "calm" is usually marked by a slow melodic or tonal rhythm while the exciting would be characterized by animated rhythmic interplay of percussive essence, the materials for which may or may not derive from the thematic fragments of the "calm". The juxtaposition of the calm and the exciting sections is a feature of form. The creative intention is to provide emotional or psychical balance in the appreciation or utilization of music, thus offering low and high plateaux of emotional/psychical affect.

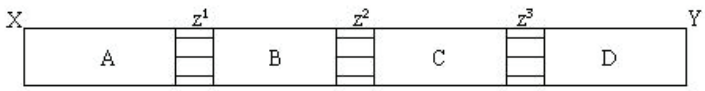
Fig. 5



STEP IV *Transitional mixed rhythm*

There are instances when a presentational form consists of a chain of pieces. Each is developed independently, and all are linked up without any break in performance. Since the pieces are of different thematic character, and often time signatures, there is usually a transitional passage mixing the structural characteristics of an ongoing piece and that of the next. This is often achieved by mixing the rhythmic/metric structures of the two pieces from which the new rhythmic/metric structure of the subsequent piece emerges.

Fig. 6



XY is the presentational form graphically illustrated. A is the statement and development of the first piece, which may use any of the development or formal devices available in a culture. A short transitional passage, z^1, mixes the characteristics of pieces A and B before the second piece, B, becomes distinct. The theme of B is then stated and developed to offer a new musical/theatrical character to the presentational form. Another transitional, mixed rhythm passage, possibly of a different character, z^2, occurs before the third piece, C, and so on. This continues until the conclusion of a performance session. Themes heard before could be brought back and, as in the performance-composition practice, will be given fresh creative elaboration.

STEP V *Juxtaposition of pieces or chain composition*

A presentational form could comprise a number of different pieces that may not use transitional devices such as discussed in Step III. Rather, there could be abrupt transitions from the musical character of an ongoing piece, after a cadential figure, to that of a subsequent piece. In such chain compositions that feature the juxtaposition of the structural features of different pieces, especially in solo with accompaniment group style, the same accompaniment infrastructure could be the basis for a chain of pieces introduced and developed by the soloist. At the conclusion of the development of a piece, the soloist may or may not take a noticeable break before introducing a new piece. The music goes on without interruption as the accompaniment group keeps on an unbroken compositional backcloth until a performance ends, regardless of the musical activities of the soloist. Whereas in Unit 2, Topic I, Step V, the juxtaposition of themes constitutes the internal development of a piece, here the juxtaposition of independent pieces, which usually share the same accompaniment background, constitute the development of a presentational form.

Juxtaposition may also be of differentiated media of musical expression, in which case there are distinct vocal and instrumental sections. Otherwise it implies distinct sections in the same ensemble medium that could be vocal or instrumental. One ensemble medium/section hands over the musical action to another without a noticeable break in presentation.

The two groups could overlap. The handover may be of the same piece developed in the same way or differently by each group. The juxtaposition could entail each group presenting different material.

Fig. 7

A^1	B^1	A^2	B^2	A^3	B^3

A and B, are the two mediums/sections. Digits 1, 2, 3 ... represent different pieces or the same pieces developed differently by groups A and B.

STEP VI *Theme and variations*

A presentational form could comprise a theme and variations arrangement. The same theme is given varying structural reordering. Each new treatment has its own musical character by which the theme is fully redeveloped using suitable extension devices. This would imply introducing a new structural version of the theme or deriving a new texture for the essential character of the theme. In the theme and variation form, which also has a solo accompaniment texture, it is possible that the variation could occur in the form of different accompaniment sound. Otherwise the accompaniment could be constant in character while variations in the development of the same significant theme occur in the solo part. The theme and variation and the juxtaposition of pieces or forms are often presentational features of music that structure stylized formation dances choreographed as dance in movement form. In such instances, the changes/variations in the music will be based on the thematic characteristics of the dances, since in stylized dances the structures of the dance and music are symbiotic.

Fig. 8

A^1	B^2	A^3	A^4	A^5

STEP VII *The indigenous "concerto" or scenario form*

Some serious indigenous ceremonies, especially religious and political, are systematically structured as a sequence of formal episodes marked by formulaic enactments and language (sung, declaimed and verbalized) performed by defined role actors within special locations and settings. Invariably, such a ceremony has its own event-music often similarly structured as a sequence of musical scenarios that process and encode the enactments in the episodes sonically. Each musical sequence would have a distinctive musicological character and contextual logic. As such, the music sections constitute sonic signals by which the sequences and activities of the event are recognized as they progress. The music thus signifies as well

as interprets and marshals the event-sections. In this example of composite and elaborate musical forms in indigenous African cultures, a specific music type with various distinctive sections or compartments then sequences all the formal aspects of the ceremony. Other music types that may be featured in the context will not be structural to the event, but would signify other social, religious, political, economic and entertainment meanings enacted as incidental occurrences associated with the main theme and scenario of the event.

The traditional concerto has a complex musical organization. Its presentational form captures the scenic order of an elaborately transacted indigenous institutional event, hence the name scenario form. There is usually a solo mother instrument played by a mother musician, and which constitutes a unit of musical action within the ensemble. There is correspondingly an orchestral group that forms a second, balancing unit of musical action. Since the form of a performance session is context-based, the theme, plot and character of each scene of the event inspire the distinctive musical formulations associated with it. Each music episode would have its own internal shape and structure as a compartment of the overall, unified presentation form. A formal order of presentation is usually observed in every performance session of an indigenous "concerto" form that is context-derived. The number of compartments, which could be compared to the movements in a symphony or classical concerto, would, therefore, depend on the number of scenes in an institutional event, the transaction of which has the scope of a big festival. There may be a need to abridge the number of compartments, or repeat compartments during a performance session for reasons dictated by the contingencies of a specific event transaction. The duration of a compartment as well as of any given session is variable. But the order of presentation is usually maintained to agree with the formalized order of contextual themes making up the event form.

The scenario form will be best illustrated with a graphic description of the performance form of *ese* music found among the southern Igbo people of Nigeria. The *ese* is a funerary music type. It is conceived and formulized to structure as well as marshal the scenario of funerary events that celebrate meritorious, deceased adult men. Our discussion will concentrate on the music, although being an event-music type there is a tight structural correlation between the musical content and the contextual scenes it signifies, marshals and interprets.

The *ese* presentation form has five distinct compartments. Each may last from ten to thirty minutes. The sound of each compartment is distinctive, and is recognized by the structural framework played by the orchestral unit. Any knowledgeable person in the culture can always identify a compartment by its generic sound, and from there determine the peculiar activities it would be marshalling at the scene of a performance. Each compartment has a name, which defines its musical-contextual intentions. Within each compartment there are many pieces. The mother musician uses his artistic discretion to introduce, develop and structure suitable independent pieces that would signify or suit the theatrical episodes being enacted in the ceremony. As such, how the musical superstructure of a compartment is composed and timed in any performance session by the mother musician conducting the event scenario is at his musical-contextual judgement. The *ese* event-action unit comprises the solo instrument, which is a set of four tuned and tonally graded mortar-shelled membrane drums, and a bass or root drum. The bass drum is a cylindrical open-ended membrane drum that is used as a root note that "punctuates" melodic phrasing as well as pounds

essentially percussive passages. This name of the event-action unit represents the name of the entire ensemble – the *ese*.

The orchestral unit comprises a pair of tenor and alto wooden slit drums that work in structural complementation to produce one distinctive primary melorhythmic line for each compartment. A large, open-ended, conical membrane drum is another ensemble layer that plays a distinctive ensemble pulse figure for each compartment. A metronomic, tiny mortar-shelled drum, the same species as the *ese* component drums, completes the third primary layer of the accompaniment orchestra unit. It plays a consistent, distinctive phrasing referent statement for each *ese* music compartment.

In the organization of *ese* music, the structural framework that distinguishes the sound of a compartment is thus played by the accompaniment orchestra unit. The mother musician's solo compositions structure as well as determine the form and content of each compartment. The musicians who play the instruments of the accompaniment orchestra, with the exception of the phrasing referent instrument player, may develop the respective compartment themes assigned to them. Each musician uses his creative discretion and expertise.

The terms and the meaning for the five compartments constituting the composite scenario form, and which are always performed in a fixed sequence, are:

- First compartment: *Ilulu* – Proverbs compartment – an unaccompanied, free style, solo compartment with rubato structuring and development of themes.
- Second compartment: *Oso Nkwa* – Race or Martial Action music compartment.
- Third compartment: *Ihu Nkwa* – Absolute (danced male celebration) music compartment.
- Fourth compartment: *Aghirigha Nkwa* – Light Action (female action cum celebration) music compartment.
- Fifth compartment: *Ifo* – Culture Tale Tunes compartment that does not structure any event activities but has the event meaning of concluding the final session of performances for an event that could be structured over seven days.

Another form, bi-polar to the *ese*, is a tuned drum row orchestra that is specific for canonizing deserving meritorious deceased adult women into ancestral reckoning known as the *ukom*. The solo event-action unit comprises twelve tuned drums with an accompaniment unit of three other instruments. The *ukom* has a scenario form in six differentiated compartments with indigenous musical-contextual terms for every compartment.

The first performance session of the *ese* music, which will be discussed here, in an event setting is in the nature of a concert session. As a concert session it does not structure or underscore any contextual activity as such. The contextual significance of the concert session is the formal public announcement that the event requiring *ese* music is about to take place. The order of the compartments in a concert session is as given above, with the exception of the fifth, *Ifo* compartment, which will not be played. The performance order constitutes a scenario form exemplified by the *ese* presentation form.

The funerary observances for a meritorious deceased adult man are undertaken in three separate phases: The physical burial, the tribunal that judges whether a deceased male person is worthy of funerary honors, and the canonization rite of passage that accords a deserving deceased adult into ancestral reckoning in a community. Months or years may

separate the determination and scheduling of the three observances depending on the economic viability of the deceased's offspring who are obliged to accord him the customary funerary rite, if merited, that would accord him an ancestral status. Each phase has its peculiar programme of structured events that are transacted over two to seven days as the case may be. It is only at the conclusion of the prescribed scenario of events for the last funerary phase that a concluding *ese* concert performance session, which includes the *Ifo* compartment, will feature in the performance form. The sound and significance of the *Ifo* compartment, therefore, signals the successful conclusion of all the customary funerary obsequies for a meritorious, deceased adult man.

In any of the several contextual sessions during any funerary phase, there could be some internal reordering of the presentation form, which thereby extends the form. Such reordering would be dictated by expected although unpredictable significant developments that occur while a performance session is marshalling and structuring scheduled contextual episodes. But the logic of the contextual/scenario form commands that reordering can only happen after the first formal performance of the second and third compartments, which are moveable compartments. It may, for instance, become necessary at the instance of qualified male actors to continue to alternate the two moveable compartments. The arrival of such an actor on the *ese* performance stage would precipitate a change from compartment 3 (for men's celebration) or 4 (specific for women's acting and celebration) back to compartment 2. Compartment 2 is specific for men's acting of funerary drama episodes. When a man finishes his act, compartment 3 is formally played for him to celebrate his act in dance. An alternation of the two compartments calls for fresh introduction and sequencing of musical materials by the mother musician-soloist. Each repeat is, therefore, a new performance-composition. When no human actor is taking the stage, the music then moves from compartment 3 to 4, which concludes an event-session but does not conclude the entire ceremony. There are thus three types of *ese* presentation form.

1. The concert session a purely music-event performance in four straight compartments.

Ihulu Nkwa	Oso Nkwa	Ihu Nkwa	Aghirigha Nkwa
A	B	C	D

Form:

A	B	C	D

2. The event-session in which contextual actions determine the outcome of a presentation form. An arbitrary model could give the form:

A	B^1	C^1	B^2	C^2	D	B^3	C^3	D

Note that B always comes before C.

3. The postlude concert session, usually a valediction music and dance event.

A	B	C	D	E

The internal form of an *ese* compartment is through-composed: The mother musician introduces and develops various themes/pieces from the cultural repertory for the compartment while the orchestra unit maintains a structural framework of the ensemble thematic cycle specific to the compartment. Every theme that is introduced is contingently developed, and neatly ended with a closure figure. In the presentation form every compartment has its own peculiar closure figure. The mother musician who decides when a compartmental composition should end for any musical or contextual reason would cue in the closure formulae, and the entire orchestra joins him in playing the closure figure for a neat ending. The mother musician-soloist then announces the next compartment by playing the opening theme specific for the next appropriate compartment.

Once the first compartment has been introduced, a performance session must feature the other compartments of the performance form that concludes with either D or E. The first compartment, *Ilulu*, is a solo compartment played in free style by the soloist who is also the mother musician. The orchestral unit joins him as from the second compartment.

STEP VIII *Activities*

Investigate and provide examples from your culture area of the indigenous developmental techniques and performance forms identified above.

There may be other developmental techniques and performance forms that are found in your music culture area that are not included above. Investigate and discuss the striking features in class.

TOPIC 3 Non-musical factors that shape presentation forms

STEP I

We can now identify the non-musical factors that help to shape presentation forms of event-music, bearing in mind that these factors merely guide the musical process. They vary as per the nature of each context as well as per the peculiar cultural rationalization of common indigenous practices. For instance, funerary music is found in many African cultures. But the sound, content and form of funerary music vary from one society or group to another, depending on the various cultures' philosophies about the nature and meaning of death. The consequent theatre of death is rationalized to enable the human psyche to cope with the traumas as well as the dualistic positive and negative energies of death as a phenomenon inevitable of tangible and intangible living. The philosophy and rationalization of death yield the nature, elaboration and duration of the funerary events for various categories of deceased persons in a society – adult men, adult women, youths and children.

STEP II *Contextual factors*

The presentational form of event-music is influenced by contextual factors as the sonic features of the music track the visual, emotional and overall dramatic features of the event scenario. Compartments, sections, specific items, motifs or signals in a performance-composition may signify and interpret prescribed episodes or activities of a contextual scenario. This then implies, as explained earlier, that a compartment, section or item thereof in a presentation form has its own distinct internal order, sonic character and contextual meaning. The performance-composer conforms to the musical as well as scenic logic and syntax at the same time as she/he manipulates them to structure as well as interpret the formalized proceedings taking expert account of the contingencies of each presentation occasion.

STEP III *Dance factor*

A choreographed, stylized and formation dance may have various dance items or episodes that are linked together in an order of presentation. The artistic content of every dance item will be structured on a variation or item of the music style that sonically interprets the choreographic details of the dance. In a presentation, the sequencing of the dance items automatically determines the form of the dance music. In indigenous African choreographed or systematically structured and sequenced dances the music outlines in sonic codes the steps, gestures and moods of the dance in both rhythm and expressive character. There would then be as many distinctive musical compartments played by the same orchestra or vocal ensemble (in choric dances) as there are dance items/episodes. Usually, the development and internal form of each movement of the music for choreographed dances are fairly fixed since the sequence of choreographic details as well as the duration is fixed and learned by every qualified artiste during rehearsals. There may be solo dance improvisations, based on a pre-determined, choreographic cum musical framework. In an improvised solo dance, the exact form and duration may not be fixed, but would rather depend on the dancer's artistic judgement, which is matched musically by the spontaneous creative collaboration between the dancer and the sensitive musician outlining the dance rhythm.

STEP IV *Dramatic factors*

Indigenous drama presentations are oral theatre forms. Even where dialogues or text-loaded gestures and actions may have become standard over time, there is still some flexibility in the verbal or artistic interpretation/elaboration of the known features. Theatrical actions, even though based on a standard scenic reference, are not as rigidly precise as in literary drama. This, then, implies that there usually is a scenic outline sometimes in standard sequences that the actors elaborate upon according to the needs and contingencies of every performance occasion that may be prompted by the empathic or participant audience. Consequently the music that accompanies, structures, sequences as well as directs the dramatic enactment will have a corresponding standard framework, which the performance-compos-

er elaborates upon as per the details of the transpiring text and action. There are instances when a member of the audience gives an impromptu, side-plot performance, which the creatively primed mother musician recognizes and incorporates sonically, extempore. Such a spontaneous performance becomes a structural feature of a presentation form for which allowances are normally made. These spontaneous empathic or symbiotic creative collaborations mark the expert indigenous creative genius.

STEP V *Activity*

Furnish local examples of the factors discussed in this Topic area as well as cultural varieties and peculiarities.

TOPIC 4 Standard compositional forms in European classical music

STEP I

As there is form in nature, so is there form in human intellectual activity at any period of human history in any part of the globe. Human ideas take form as artefacts, sonic facts and societal systems. When a way of performing an action follows a systematic procedure or pattern that is replicable, we say that it has attained a standard form. It then becomes a theoretical model, which any person intending to perform a similar activity anywhere conforms to or may have need to manipulate idiosyncratically. What we discussed in Topics 1, 2 and 3 are standard indigenous forms of systematically structuring the organizing types of music-events in performance time. We did emphasize that the compositional practice encountered in indigenous music practices entrenched in humanning philosophy is the performance-composition creative theory.

The form-fixed composition has also been identified as the written music tradition that marks European classical music as well as modern African art music direction. Just as we have outlined in the case of the indigenous African music systems, written music composition and its presentation are also conceived and organized as music-events that will happen in logical order in time. We do find that some of the forms we have encountered in the indigenous music cultures of Africa are also found in European classical music. However, the manifestation of form in the generally solo-contrived written music tradition is more precise. We will now sample, graphically, some of the common European classical forms, especially those that are comparable to the indigenous forms. Classroom illustrations can be taken from written or recorded music examples available to students and an institution.

STEP II *The song form*

The song form is a term used to categorize a composite music composition that is in three sections, but uses two primary thematic materials. The thematic materials identify the sections. In the first section of a song form, the fundamental theme of the piece is introduced and developed in the key of the composition in tonal music. There is a cadence and change of key. A new theme is then introduced and developed in the new key as a middle section. The original material then recurs. Its repetition may be abridged, and the entire composition is cadenced in the original key. The song form is represented graphically as a three-part form.

A	B	A

The song form is also known as the ternary or three-part form. It is called the song form because it is the standard format for classical songs. The form is also used in instrumental music in three sections marked by the primary thematic materials. In the song form there is no repeat of any of the three sections.

STEP III *The binary form*

The binary form is a piece or composition that is in two parts. Each part has a distinctive theme, and is repeated. The second part starts with a new theme in a new, related key, and moves back to the original theme in the original key by the conclusion of the piece. In European classical music, generally, it is normal for a piece or composition that starts in a key to end in the same key, although many changes of key would occur in the development section.

|: A :| |: B :|

STEP IV *The stanza form*

The stanza form is typical of hymn tunes. A number of stanzas of text based on a textual theme are all sung to the same tune without any alteration in the musical sound. The lyrics of the stanzas are such that must conform to the same metric feet on which the rhythm and length of the tune is based. The stanza form is essentially a vocal form.

STEP V *The rondo form*

In the rondo form there is a fundamental theme that gives identity to the entire piece. This theme is well established and developed in the first section of the piece. The fundamental theme and its development recur more than once in the composition. Other secondary

themes intersperse the recurring rondo theme, and are developed into contrasting sections called episodes. The entire composition ends with a final restatement of the rondo theme. There may be slight modifications of the rondo section each time it recurs.

A	B	A^1	C	A	D	A^2

STEP VI *The theme and variation form*

The theme and variation form involves the treatment of the same fundamental theme to structurally varied sections. A variation could be rhythmic, a change in the accompaniment pattern or both. A feeling of unity is maintained by the recognition of the essential sound of the theme in any variation treatment.

A^1	A^2	A^3	A^4	A^5

STEP VII *The sonata form*

The sonata form is a piece of composition for the piano, a chamber orchestra, or an accompanied solo instrument. The sonata is a presentational form normally in four distinct compartments, termed movements in European classical music. The primary distinction between the various movements is in the internal forms, musical elements used as well as the speed. The speed-form corresponding to the musical characteristics of the sonata from is usually fast-slow-fast-fast. The first movement, which is fast, is in the sonata allegro form. The second movement, known as the slow movement, is a modified sonata form or song form. The third movement is called the minuet and trio in ||A ||B ||A ||form, and is a slow or fast movement in two main sections, both in ¾ time. The fourth movement is a fast movement that is normally in rondo form. Contrast in speed also marks the different movements of the sonata.

STEP VIII

Sonata form is a very popular form that is commonly encountered in orchestral compositions. It developed from the binary form. We have to emphasize at this point that key changes mark thematic development in European classical compositional theory. In indigenous compositions, one scarcely ever comes across any conscious key changes, although a melody may be shifted from one starting pitch to another for acceptable human reasons. The forte of indigenous music theory in Africa is not tonality-oriented as in the European theory of tonal music. The dependence on key changes for the development of a theme marks the compositional procedure in sonata form, which is the first of the four compartments (termed movements in European classical music) of the classical sonata.

The term allegro in the first movement of the sonata form implies fast moving. The internal form of the sonata allegro is in three sections. In the first section, called the exposition, the principal theme by which the entire composition is identified is stated in the key by which the composition is further titled. The establishment of the theme involves extending it by one device or the other before a secondary theme in the dominant key is introduced and equally extended. The end of the extension of the secondary or contrasting theme marks the end of the exposition section, and brings in the middle section of the sonata allegro form.

The middle section is known as the development section. It can be likened to the exciting section of an indigenous calm and animated presentation form. The development section is constructed with fragments of the themes from the exposition. These could be given strong rhythmic transformations and characterization. It is a section that is also strongly marked by fast key changes. New themes or rhythm-based motifs could be introduced, and used to build up this rather emotionally tense section. The development section invariably ends in the dominant key.

The third and final section is called the recapitulation section. The term implies a recapturing of the opening section of the movement, now in the dominant key with some modifications. The composer again extends it and at the same time modulates, i.e. changes back, to the opening key of the composition. It is on this opening key that the primary theme is restated and then treated to final, strong cadential sounds that mark the completion of the sonata as well as the end of the first movement of a sonata form. A definite pause will be observed before the next movement of the sonata is started as need be in a concert programme.

The sonata allegro form

Principal theme in the tonic key	Secondary theme in the dominant key	Key changes, rhythmic/ percussive interest using old and new thematic materials	Principal theme in the dominant key	Principal theme in the tonic key. Emphatic cadence

STEP IX *The classical concerto form*

The outstanding feature of the concerto form is its contrast of solo instrument sections with orchestral sections. The nature of a classical concerto is such that a theme is stated and developed by the solo instrument with orchestral accompaniment. The orchestra thereafter constitutes a unit of presentation, and restates as well as develops the same theme in a different manner. The classical concerto has three movements distinguished by the key, speed, thematic materials and the internal form of each movement. There is usually a strong cadence followed by a noticeable break between movements.

1st movement			2nd movement			3rd movement				
Exposition	Development	Recapitulation	A	B	A	A	B	A^1	C	A^2
Sonata Allegro Form			Trio Form			Rondo Form				

STEP X *Symphony form*

The symphony is a composition for a large classical orchestra of about one hundred performers, more or less, playing various European classical instruments in groups. The symphony form is normally the same as the sonata. The symphony uses the same orchestral groups of instrument as a concerto. But whereas a concerto is a contrast of musical dialogues between a solo instrument as a unit and a normal symphonic orchestra as another unit, the symphony does not give special prominence as such to any particular instrument. There could, however, be solo passages. Further, the symphony normally adopts the four movements presentation form of the sonata whereas the European classical concerto is in three movements. The latter drops the minuet and trio movement of the sonata. A further distinction is that a concerto is identified by the name of the solo instrument, hence piano concerto, flute concerto, violin concerto etc. The symphony is identified by the key of the composition, as well as its numerical listing in the composer's repertory of compositions followed by the opening key.

STEP XI *Activities*

Conduct library research, and make fuller notes for class evaluation on the European classical forms and the other forms especially the choral forms such as the oratorio, the cantata, the mass etc., as well as other chamber groups such as the trio, the quartet and the quintet etc.

Conduct library research, and make notes for class evaluation on the instruments of a symphony orchestra, including how they are grouped into strings, woodwind, brass and percussion sections.

MODULE 202
Factors of music appreciation

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CREATIVE LISTENING

TOPIC 1 The concept of the long triplet

STEP I

We came across the normal triplet pattern when we discussed the compound time signature. From the African music perspective we shall differentiate it by terming it the short triplet rhythm motif, written . Each of a group of three eighth notes constitutes a unit of the basic internal organization of the 12/8 and 6/8 time signatures, i.e. twelve eighth notes and six eighth notes in a bar, respectively. The short triplet pattern may, however, occur as a foreign rhythmic organization in a common time. In that case we shall be splitting the basic unit of pulse in common time, which is a quarter note, into three equal subdivisions = . The three subdivisions of eighth notes each will then sound in the same musical time as the two eighth notes that make a quarter note in the time signature. We note that the three eighth notes sounding in the time of one quarter note will be reproduced in the same manner as in compound time: = . in compound time sounding the same as = in common time.

Reproduce the following pattern by tapping or clapping:

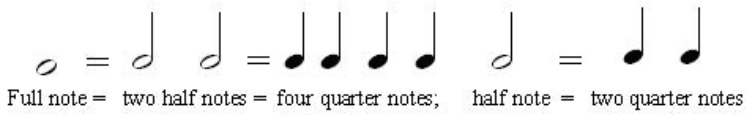
Ex. 1

The triplets in the above exercise are irregular patterns in the rhythmic perception of common time. In composition, they are sparingly introduced for effect, as they jolt our common time sensibility.

STEP II

There is another structure of triplet organization that is quite characteristic of many African music areas, and which is called the long triplet rhythm motif. A long triplet is visually the grouping of notes of crotchet values in threes instead of the normal twos or fours in a straightforward mathematical rationalization of musical time such as:

Ex. 2



In conception and musical perception, the long triplet is a group of three quarter notes sounded in the time of two pulses (whether the dotted crotchet pulses of the compound time or the crotchets of the common time). The dotted quarter note of 12/8 time signature is the same pulse sense but different internal metric feeling as the quarter note of 4/4 time signature. That is, the rhythmic configuration of long triplets is derived from the pulse organization as well as the internal rhythmic configurations of a 12/8 time signature.

Ex. 3

When we transfer the long triplet sense and feeling into music that is organized in the common time metric sense, we are operating within the principle of pulse organization in the indigenous music system that regards the 12/8 time signature as a metric interface of 4/4 time signature. That is, we are dealing with the same pulse organization and feeling, but performing different rhythmic formulae. This is in line with the African dualistic philosophy of life and cosmos in which an idea has bi-polar manifestations. The 12/8 time signature is essentially a four-pulses organization of musical time in a bar, and is more common than the 4/4 time in the indigenous music of Africa. The internal triplet structure of a 12/8 requires that the first of every triplet pattern that makes up one pulse ordinarily be given stress.

Ex. 4a

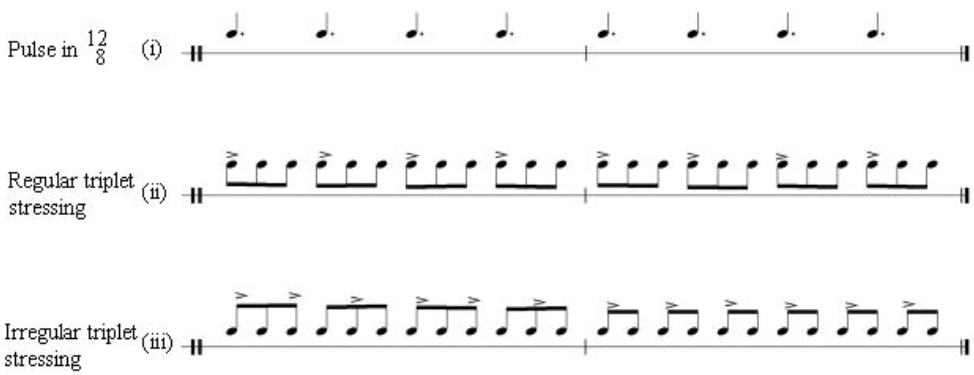
Ex. 4b

Ex. 4a is a normal internal breakdown of the four pulses conception, which gives a 12/8 time signature because the basic unit of pulse is a dotted quarter note ♩.

Ex. 4b is an irregular breakdown of the four pulses conception that gives a 4/4 time signature because the basic unit of pulse is a quarter note ♩, and as such three quaver notes sound in the metric pulse of two. The body along with the mind is then engaged in two simultaneous, different but complementary dimensions of motion and feeling. Stepping regularly to the two pulses while swaying the body and head in regular three counts from side to side, arms spread out, induces ethereal, en-spirited feeling. And because most African music is intended to boost a participant's spiritual disposition, this bi-polar rhythmic conformation with the tonal/pitch implications that enrich its affective quality is very common. It is the practice in indigenous music conformations to strategize this psychic manipulation of the natural stress sense of the short triplet organization for enhanced musical affect.

The displacement of the natural stress also occurs when triplet patterns are regrouped into equal duple patterns within the compound time signature of 12/8. A duple pattern ordinarily belongs to common time organization of normal musical rhythm, and creates a surprise effect and feeling in music that is organized in compound (triplets) time. Such regrouping is a common African rhythmic organization, which is as psychophysically enlivening as it is musically captivating. The concept of displacement of stress or regrouping of regular patterns creates surprise effects, inducing syncopated feeling.

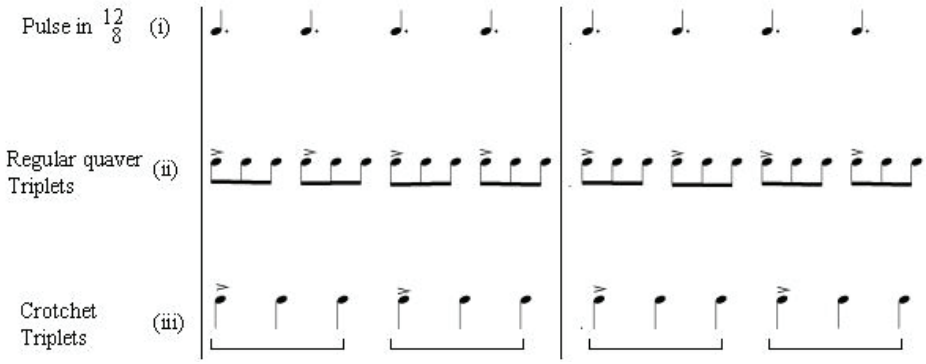
Ex. 5



Reproduce the above exercises one immediately after the other, observing the stress markings. Mark the pulse pattern consistently on one foot all through, while clapping or tapping the exercises.

If we now write the exercises to highlight the illusions of stressed notes resulting from the regrouping of the quavers of the regular triplets of a compound time into the duple, quaver structure that belongs to common time rhythmic organization, the following graphic representation will result:

Ex. 6



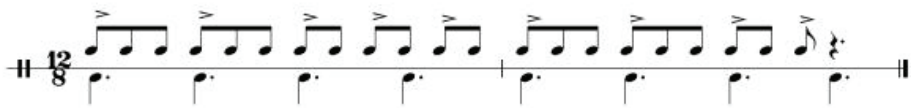
Reproduce Ex. 6 by tapping or clapping as written. The perception of Ex. 6 (iii) is now of three equal quarter-note beats happening in the time of two pulses of a 12/8 time. The structure as well as the feeling of the pattern, as we can notice, is in triplet groups. We term the quarter note 'triplet pattern' long triplets because the value of the notes (a quarter note) is longer than the quavers of a regular short triplet (an eighth note).

Do Ex. 5 and 6 again together, first one line after the other. Then divide the class into three groups. One group will take line (i) by humming the notes in a deep tone of voice. The second group will clap line (ii). The third group will play line (iii) by hitting the desk or chest. The three groups will next perform simultaneously. Note that whereas the feeling of the regular triplet in eighth notes (the short triplets) is natural when played and heard within the hummed pulse organization in (i), the feeling of the irregular triplet quarter notes (the long triplets) gives a feeling of psychic and physical tripping.

STEP III

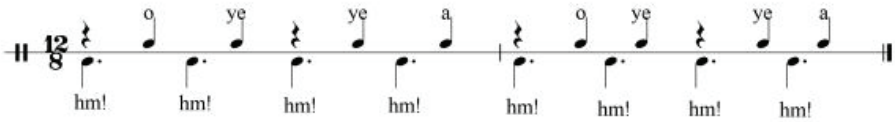
The following exercises will help us capture and internalize the feeling and structure of the long triplet.

Ex. 7



Ex. 8

Ex. 9



Divide the class into two groups, A and B. Group A will clap the line with short triplets, in Ex. 7, marking the stresses, while group B will sound the pulses i.e. ♩. on the desk tops with clenched fists.

Next, group A will clap the stresses and syncopations of the long triplets in Ex. 8, while group B continues pounding the pulses or main beats.

Finally interpret Ex. 9 vocally. Change over and repeat the three exercises one immediately after the other to give every student a chance to feel the nature of the relationships. Further activities will include using two instruments of different timbres to repeat the exercises.

It is important to note that the indigenous long triplet pattern that gives syncopated musical feeling is very different as a rhythmic concept and formula from the regular common time feeling of the 6/4 and 3/4 time signatures encountered in European classical music. The latter are regular rhythmic thoughts and practices even though they may look on paper like the long triplets in the absence of time signatures or other signs of note grouping.

TOPIC 2 The inter-rhythm or two-with-three in part relationship

STEP I

The concept and nature of inter-rhythm derives from the principle and human-musical meaning of the long triplet. The inter-rhythm arrangement of the two-with-three concept is a unique configuration in African part organization, the nature of which has been misperceived and thereby misinterpreted in literary musical scholarship from exogenous intellectual perception as cross-rhythm. There is no cross-rhythm in African indigenous thoughts and conformations, musical and otherwise.

We are now familiar with the long triplet structure as an organic feature of the four-pulse organization of musical flow in 12/8. The four simple beats of the 4/4 time signature have been discussed as an ideational and psychophysical interface of 12/8. Both versions of four-pulse organization of musical metre are indigenous to African musical cultures. In ensemble part relationships, the internal structure of the two versions of the four-pulse organization may be inter-structured in one instrument or between two instruments to produce a single primary line of rhythmic or melorhythmic theme in an ensemble.

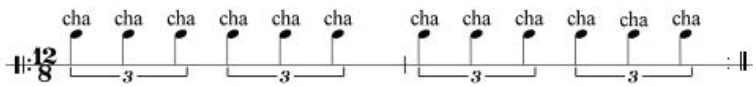
We shall now examine and experience the nature of this interplay of two-with-three or

duple with triplet structure, in the following practical exercises. One group will hum or clap the four-pulse beats continuously:

Ex. 10

The second group will clap or sing "cha" to the long triplets pattern of a 12/8 time signature:

Ex. 11

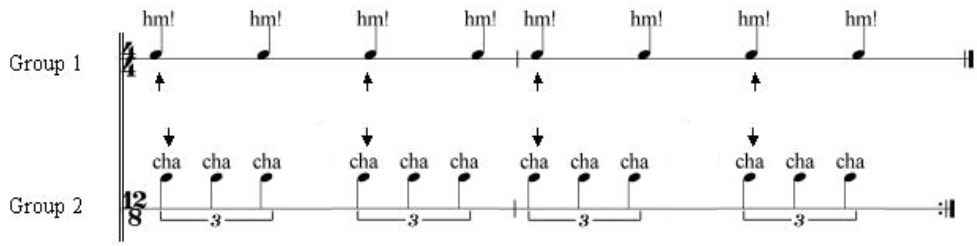


Note that the above long triplets pattern could have been interpreted ordinarily as six pulses were it not for the 12/8 time signature, which reminds us that they are derived as compound time structures in indigenous African musical rationalization. The subdivision of four pulses into six equal beats is such that three crotchet beats now sound in the time of two dotted crotchet counts without undermining the mathematical accuracy of the musical equation. Thus both share the same pulse formula, and are neither conceived nor occurring in conflicting metric sense. Hence we term it a two-with-three equation – an inter-rhythmic relationship that has been amply demonstrated in Ex. 6 to 9. When we miss the underpinning and organizing pulse sense through movement and feeling we could engage with notions of working together in conflict or cross purpose. Hence it is advisable to move to, and feel indigenous rhythmic manifestation for perceptive understanding of how they are inter-structured.

STEP II

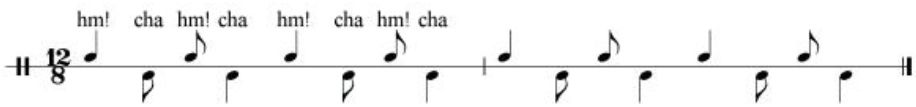
We can now attempt a simultaneous vocal performance of Ex. 10 and Ex. 11 by the two groups thus:

Ex. 12



In Ex. 12 we have essentially two equal beats belonging to both common time and compound time feeling, happening at the same time with three equal beats of compound time feeling. When we perceive and perform the relationship in the compound metric sense, the two-with-three inter-relationship will become clear. In part organization, the two patterns are conceived to produce one line of ensemble music, which will be heard as follows when produced by only one voice/performer:

Ex. 13



In African creative philosophy, this line of music is intended for a single performer, but is given typical human performance communion in ensemble practices by sharing it between two keenly relating performers. This humanly grounded orientation to compositional structures and performance practice sensitizes awareness of others and engineers emotive bonding.

STEP III

To enable every member of the class to feel the effect, reproduce the fundamental pulse in Ex. 10 by hitting the left fist on the desk. The sound of this pulse line could be of the value of crotchets or dotted crotchets. As such the metric organization of the music it supports could be any of the common or compound time interface. Now tap out on the desk, using the fingers of the right hand, the long triplet pattern in Ex. 11. The pulse line will now convey compound time organization, which automatically translates the left hand beats into dotted crotchets. Transfer the left-hand sound to a heavy chest sound – hm!; and the right hand to a sharp vocal sound – cha. If difficulty is experienced, do each hand separately, and then combine. One foot pounding a resonant floor could be a substitute for the left fist.

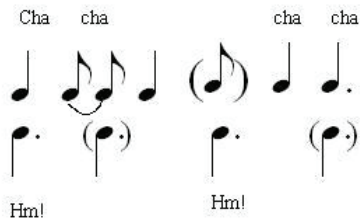
STEP IV

It is this concept of inter-rhythm that informs the ubiquitous metronomic pattern, which in the African indigenous ensemble music theory is conceived as a phrasing-referent line. It serves as the temporal beacon for the other ensemble instruments performing a piece to phrase the development of their respective ensemble themes. The theme is normally reiterated all through a piece on a sharp toned instrument such as a knocker, a bell, a shaker etc. as follows:

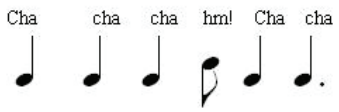
Ex. 14

Note that this single-line theme is derived from the following conceptually, two complementary structures:

Ex. 15



In learning to sing the musical statement it helps to always hum the silence of a quaver that occurs at the third, strong beat of the lower part, thus:



In an ensemble situation there could be a deep-toned instrument that has the ensemble musical role of sounding the main pulses. It will sound the main pulse on that strong beat where the phrasing referent instrument is silent, thereby creating an inter-structured part relationship.

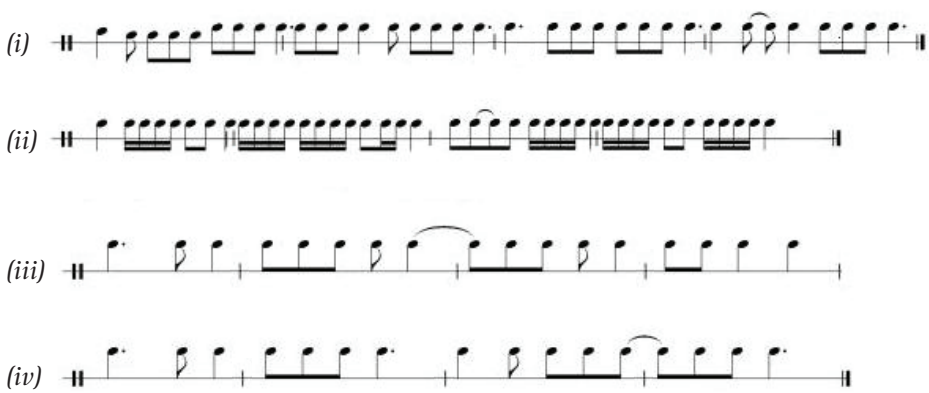
ANALYTICAL PERCEPTION

TOPIC 1 Reproduction and analysis of rhythm patterns

STEP I

Play simple rhythm patterns in various time signatures. The class will clap the patterns or sing them in monotone. Sample patterns of four-bars duration could be:

Ex. 16



In an exercise on reproducing rhythm patterns, mark the main beats on one foot while you or other persons reproduce the patterns. Try to determine the strong and weak beats as a guide to working out the time signature. Note that a rhythm pattern that constitutes a complete musical statement is normally a mathematical configuration. An additional aid in determining the time signature is that the number of pulses that constitute a bar must be constant. As such the arithmetic of dividing the total number of beats that the musical statement contains with the number of beats that could be in a bar is a guide to work out the Time Signature, bearing in mind that musical statements commonly flow in one-, two-, four- or eight-bar lengths.

It will be advisable to reproduce a rhythm exercise in sections, and then combine, if it is difficult. The exercise will be deemed successful when everybody is able to reproduce a pattern, and work out the time signature accurately. Members of the class should work independently, and write down individual calculations of the time signature as well as the number of bar lines. If the exercise is unseen, that is, oral or played on tape, it could help to transcribe the rhythm, and then insert the time signature and bar lines. The correct time

signature will be announced after every student has had a chance to work it out. (See the end of this Unit for the time signatures to Ex. 16, i, ii, iii, iv.)

Proceed further to analyze each rhythm statement with respect to the phrase structure, and the significant rhythmic features, e.g. triplet dominance, semiquaver base, syncopation etc.

The human voice and any available music instrument, indigenous or European classical, could be used to reproduce additional exercises in this Topic for students to transcribe. Music examples supplied by the instructor or a class member should as much as possible originate from the culture area or cultural experiences of the students. The exercises will start with the rhythm of simple tunes from culture tale songs, and progress to the rhythm of longer and more complicated tunes composed by the instructor and students.

TOPIC 2 Reproduction and analysis of melorhythmic statements

In the following activities, the instructor and the students are expected to originate their own musical creations or examples from the culture's music.

STEP I

Play melorhythmic statements on a membrane drum, slit drum, twin bells or any other indigenous instrument, the tone levels of which are not definite pitches. Sing the statement, imitating the sound and tone levels conveying the underlying rhythm structure.

In between replaying a statement, analyze it in terms of:

- the phrase structure, e.g. is it a question and answer variety, a repeated phrase or a composite statement of one or more component phrases?
- the number and quality of tone levels used in deriving the melorhythmic sound carried by the rhythm framework. Note that there could be primary tones that are singable as well as percussive sounds. Both qualities of sound could be combined to produce melorhythm statements.

Finally, determine the time signature of the statement. It will be helpful to mark the main pulses with one foot all the time as a guide to working out the time signature.

STEP II

You may then attempt to write down the statement, drawing lines and spaces to carry the primary tones, or using symbols for the levels of tone carried by the conventional rhythm elements. Write the time signature and insert the bar lines.

STEP III

Further creative exercises are possible with melorhythmic statements. Having now reproduced the sound and musical qualities of a melorhythmic statement, proceed to hum it as a tune with definite pitches. The human voice automatically approximates the tone levels of a melorhythmic statement to the pitches of a culture's melodic scale system. Melorhythmic statements are normally logogenic. That is, they employ two to four levels of sound that heighten the melodic nuances of a tonal language. That is why they are used for spoken-language communication (drum talking) within a culture as much as they are also used as ensemble music instruments.

Next, extemporize a text with which to reproduce the melorhythmic statement. The essence of the exercise here is not necessarily a poetic or meaningful text, rather any text that would demonstrate that quite often, melorhythmic statements are verbal statements first and foremost, although intrinsically the instruments are used to play musical tunes. Note again that when you hum the pattern or sing a text to its pitch implications or nuances, a melorhythmic statement becomes automatically transformed into a melody. But when you verbalize the encoded text musically, that is, with exaggerated speech tones and speech rhythm, it remains a melorhythmic verbalization or declamation.

Try as many exercises as possible, using as many melorhythm music instruments as are available. Start with simple, short statements, and progress to longer and more complex examples.

TOPIC 3 Reproduction and analysis of melodies

STEP I

Using the human voice or any available melody instrument, sing or play a complete melodic statement. The class will reproduce this vocally.

STEP II

Proceed as in Topic 2 above to analyze the melody for the structure of the full statement. Identify the musical features such as the component phrases, the intervallic range of the melody (the ambit), the time signature, the keynote/tonal center, any irregular rhythmic features as well as the characterizing rhythmic features; also note the cadential movement and the final note. If the solfa system is preferable, and the melody is in the diatonic scale, reproduce the melody in solfa as an aid to determining the tonic, doh. Otherwise, from the number of notes as well as the overall affect, determine the scale system/tone scheme – quadratonic, pentatonic, hexatonic, septatonic? If the same pitch is sounded at low and high registers, that is the octave effect.

STEP III

Further exercises will be to give the class a new key note/tonal center for reproducing the same melody, that is, transposition.

TOPIC 4 Hearing and identifying intervals

STEP I *Identifying harmonic intervals*

On any available keyboard instrument, sound two notes simultaneously. Start the exercise with easy intervals in the culture. For instance, in a diatonic culture start with octaves, thirds, sixths and fifths before proceeding to fourths, seconds and sevenths etc. Continue to sound an interval while the class sings the low pitch, and, thereafter, the upper pitch. Finally sing the two pitches consecutively and close together. Starting from the lower pitch, sing up the successive natural notes of the keyboard instrument to the upper pitch of the interval. The number of natural notes or tones of the culture's scale system, counting from the lower note to the upper note will give the value of the cultural interval on the instrument or the culture's scale system. Remember to count the starting pitch as number one when calculating intervals. Intervals are first described in numbers. Adjacent notes are a count of two, and called the interval of a second or two steps when sounded together, and irrespective of the quality of the interval as per a culture's scale system. If there is one note in between the sounded pitches, the intervallic distance is three steps – the interval of a third – and so on.

Note that it is not ordinarily possible to produce harmonic intervals on such melody instruments as a flute, a horn, an oboe, a clarinet, a string fiddle and a human voice. An exception is here made for the Xhosa music culture in South Africa where a woman can simultaneously produce harmonic intervals vocally as a normative vocal technique. This melodic-harmonic singing by one person alone or in a group is discussed in music literature as overtone singing.

The time signatures of the rhythm patterns in Topic 2, Ex. 16 are: (i) 12/8; (ii) 4/4; (iii) 3/4; (iv) 6/8.

Technical reproduction of received sound

TOPIC 1 Hearing, reproducing and writing rhythm patterns

The learning activities in this topic are similar to those already found in Vol. 1, Module 102, Unit 3, Topic 1, which is a guide for reproducing and writing rhythm patterns. The instructor or/and members of a class will source or compose progressively more difficult rhythm patterns in the key signatures of 12/8; 4/4; 3/4; 6/8; 5/4; 7/4. Introduce long triplet patterns and other forms of syncopation.

STEP I

An example will be played a number of times, allowing breaks for students to work out and write the pattern they have heard. Play rhythm patterns of two to four bars in various time signatures. The students are not expected to have previously seen a pattern being played.

- As the pattern is played the first time mark the main beats – the pulse – of the musical movement with one foot, softly.
- Still keeping the pulse, reproduce the rhythm pattern vocally, by clapping or by tapping as it is played over again. In the break, attempt an individual reproduction softly.
- Proceed to write the pattern in sections or phrases as soon as you grasp its structure. Sing or tap it to yourself silently, constantly, to ensure that you are writing the correct rhythm. Marking the pulse all the time will be helpful.
- Determine the time signature by calculating the main beats in the transcribed exercise. Write down the time signature at the beginning.
- Determine the number of bars, if the pattern is more than one bar in length. Put in the bar lines.
- As the pattern is played again, check for accuracy by tapping and singing along quietly from your own transcription.
- The class can collectively determine the time signature and the number of bars before individuals begin to write. If that happens, write the time signature and draw the bar lines before writing in the patterns. Rhythm patterns for the exercise can also be chosen from any written sources available.

TOPIC 2 Hearing, reproducing and writing melorhythmic statements

The learning activities in this topic are similar to those already found in Vol. 1, Module 102, Unit 3, Topic 2, which is a guide for reproducing and writing melorhythmic tunes. The instructor or/and members of a class will source or compose progressively more difficult melorhythmic statements in the key signatures of 12/8 and 4/4. Introduce long triplet patterns and other forms of syncopation. Also use instruments with varied numbers of tone level. Sing the melorhythmic statements using vocables/mnemonic syllables as an aid to accurate transcription before writing them down.

STEP I

The melorhythmic theme will be played as many times as necessary, allowing breaks for students to work out and write an exercise. If the example is not pre-recorded, play the theme on a music instrument that has tone levels.

- Sound the tone levels on the music instrument used. The students will draw the number of tone-lines to match the tone-levels. Symbols could also be used to represent the tone levels, in which case the statement can be written on one line such that the symbols indicate the tone levels.
- Mark the pulse softly on one foot as the melorhythmic statement is played the first time.
- Still keeping time, tap the rhythm softly as the statement is repeated. During the interval reproduce the rhythm to yourself, and plot it on top of your tone-lines.
- Still keeping time while the statement is replayed, reproduce the melorhythmic statement vocally using vocables and mnemonics to match the quality of sound. Reproduce the tune to yourself softly during the interval.
- Determine the time signature as well as the number of bar lines. Put them down. Sing the melorhythmic statement to yourself softly to check the rhythmic framework for accuracy.
- Fitting the movement of the tone levels to the rhythm, write the melorhythmic statement on the tone-lines or with the tonal symbols. You may need to use extra signs to distinguish the held strokes from the open strokes as necessary. Or otherwise, write on top of your transcription the vocables and onomatopoeic syllables suitable for reproducing the statement vocally.
- As the melorhythmic statement is played for the final time, sing along softly from your own transcription.
- If there are any special sound effects that are essential components of the statement, indicate these at the appropriate places. Describe the nature of the special effects as footnotes to the transcription.

TOPIC 3 Hearing, reproducing and writing melodies

The learning activities here are similar to those already found in Vol. 1, Module 102, Unit 3, Topic 3, which is a guide for reproducing and writing melodic statements. The instructor or/and members of a class will offer original compositions or source progressively more difficult melodies from written works in the key signatures 12/8, 4/4, 6/8 and 3/4.

STEP I

Play each example a number of times, allowing breaks for individual students to work out the sound heard.

- As the tune is played, mark the main beats with one foot, softly.
- Still marking the pulse, tap the rhythm of the melody softly as it is repeated. As soon as the rhythm pattern is grasped, plot the rhythm on top of the stave in your manuscript book or draw lines for tunes played on indigenous instruments that need not be transcribed using the stave. Determine and write the time signature and bar lines.
- Still keeping time, sing along softly as the tune is replayed. During the interval sing the tune to yourself, matching the pitches with the rhythm pattern you have written.
- You will be given the key signature if the tune is in a diatonic scale. Write this down, and mark the tonic of the key as well as the starting pitch of the melody on the appropriate clef of the tune. If the tune is in a traditional scale, the tone-order as well as the intervallic scheme will be given before the exercise in playing and transcription commences.
- Having plotted the rhythm and taken note of the key signature, starting pitch and tone-order as the case may be, proceed to match the pitches of the melodic movement to the rhythm as you write the melody in the appropriate clef. If the melody is more than a phrase in length, it could be advisable to take the exercise phrase by phrase.
- During a final replay, check your transcription for accuracy by singing along quietly from your own score.

TOPIC 4 Hearing, reproducing and writing intervals

STEP I

Proceed to reproduce and write more exercises on harmonic intervals on any available instruments, indigenous or European classical. The objective here is to have students recognize each interval by its quality of sound without having to sing and count the pitches. The teacher will give either the lower or upper note of the interval. The students, on recognizing the interval, will write down the second note of the interval in their manuscript books. The instructor will check the written exercise for accuracy, and as need be, give further tips on recognizing intervals.

Setting texts to melody

TOPIC I Composing melodies with texts in the local/own language

STEP I

A verbal sentence will be given in the local or any student's different language. The entire class will say the sentence a number of times for everybody to grasp the tones and natural rhythm of the text. It will be possible at this stage to determine an appropriate time signature as per the natural speech rhythm of the text.

STEP II

Each member of the class will then compose a melody that will not severely obscure the meaning of the sentence when sung. This can be achieved by composing a melodic contour that will follow the tone levels and speech rhythm of the language as much as is necessary so as not to mutilate the meaning of the given text, while at the same time emphasizing melodic interest. It is very helpful to start by keeping a slow pulse beat with the leg, or tapping it on the lap as quietly as would not disturb or distract the neighbours as the melody is intoned. As soon as a melody is clear in the mind, write down its rhythmic structure if need be. Still keeping the pulse, mark the main beats of the melody on the written rhythm structure of the melody. Then, on a manuscript paper write the treble clef and the time signature. Next, choose a convenient key, and put down the key signature if applicable. A convenient key is such as will involve as few ledger lines as possible. The lecturer could give a common key to the class. Write down your melody. If you started with writing the melodic rhythm, proceed to write the melody on the stave by matching the pitches to the rhythm. Finally, draw the bar lines. Sing the melody again from the transcription, still marking the pulse, to crosscheck the rhythm and pitches for accuracy. As skill is developed in transcribing melodies, it will become unnecessary to write the melodic rhythm first. A student should be able to write down a melody directly as it is captured. It always helps in transcribing or performing African indigenous music to mark the pulse unwaveringly with one foot.

STEP III

A sampling of the students' compositions should be sung out loud in class. The instructor will check the transcriptions for correctness of rhythm and pitches. The class should attempt a critical analysis of the artistic and aesthetic qualities of compositions selected for class appreciation. A melody that has been accurately transcribed is acceptable although some may be of more melodic interest than others.

MODULE 203
Music instruments

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Usages of music instruments

TOPIC 1 Non-musical usages of music instruments

STEP I

Sounds of indigenous music instruments are not always conceived and appreciated in terms of the sheer sonic essence. The peculiar sound qualities of some music instruments could be apportioned exclusive political or social significance. Other peculiar sound qualities are ascribed extraordinary significance or potential in a culture. Peculiar sound qualities could be exploited in manners that impute human as well as spirit voices. As such, there are music instruments that are thought of as embodying effective spirit-essence or spirit-action, and become the medium for communications that invoke the intangible presence as well as participatory actions of supernatural beings. Indigenous cultures normally recognize the significant and affective-effective roles of God, the ancestors and other supernatural beings in personal, family and community lives as well as religious experiences.

The extra-musical essence associated with a music instrument could be imbued through a formal religious rite. In some instances, the essence is believed to be innate in the material used for constructing instrument species. In other instances, the extraordinary potencies and attributes are impregnated through age, handling and solemn rituals. It is important to note that a music instrument that has extra-musical associations could be played for purely musical performances. In other instances a particular instrument, because of the special associations or attributes may be assigned a non-musical role, which others of the same type and make do not share in a community.

STEP II *Music instruments as cultural symbols*

A music instrument could also be a symbolic object. It could be regarded as a symbol of certain communal, religious or societal authority. As such, its physical presence or significant sound or both in a given location or occasion becomes a manifestation of the extra-musical authority ascribed to it. For instance, in the indigenous legal system of an African society, a particular clapperless iron bell could be symbolic, ascribed neutral juridical authority to be administered by a juridical organ or agency in a society. A significant sound pattern played on the bell over a piece of land that is in dispute invokes metaphysical intervention in the issue of ownership until arbitration is completed by the known juridical body/agency. The disputants become forbidden, thereby, to exercise any ownership rights or action on the piece of land until the agency has finished arbitration on the matter of ownership. A breach of the metaphysical injunction of the significant bell-sound is liable to severe customary penalty.

A more common use of a music instrument as a symbol of authority is demonstrated in the traditional conduct of communal meetings. A music instrument, which could be a bell, a slit drum or a membrane drum, is sounded to enforce procedural order or as a sign of consensual seal to a decision that has been reached through appropriate deliberation.

A music instrument could symbolize a community's collective ethos and spiritual-political unity. Such an instrument is usually housed in a ritual place or at a location that rallies the collective political "voice" of a community. It could be the extra-large species of the instrument type, such as a giant-sized slit drum. Such an instrument is sounded only as need be. A smaller, surrogate version is sounded ordinarily to summon or communicate the owner-community. When sounded, the "authoritative communal voice" of the symbolic instrument is implicitly respected and obeyed more than the voice of any individual of any status or authority in the community. Such an instrument could carry an embossment of the community's totem, and could have human features as well, particularly head and legs. Other instruments may be ascribed other status symbols, ritual symbols, title symbols or could be symbols of groups, cults or associations within a community or the larger culture group.

A music instrument could be the symbol of the political or religious authority invested on an individual, such as a ruler chief priest. As such, to touch or sound the instrument under special circumstances is to invoke the protection of the political or religious authority it symbolizes, or to demonstrate loyalty, or to affirm a pronouncement made by the incumbent human embodiment of such authority. The presence or peculiar sound of the instrument could also signify the presence or movement of a political rulership, for instance. The significant sound equally validates publicly, on behalf of the body collective of the community/culture group, such political or religious appointment, recognition, investiture or commemoration.

Some music instruments are ascribed human attributes based on age-sex differentiation. A culture area may designate an instrument as men's instrument, and thereby imbue it with masculine ascription or attributes. Being a symbolization of the male essence it may not be touched or played by a woman. Similarly, an instrument could symbolize feminine essence, and can only be used by women, or for exclusive women's action in the culture area or group.

There are music instruments that symbolize ancestral or other supernatural essence, presence or authority, including deities. Such an instrument is then exclusively used in event-contexts that invoke or evoke the affective presence, intervention, physical or protective participation of such ultra-mundane beings in human affairs. The instrument could at the same time still be used for special musical performances. In other circumstances the significant sound could be interpreted as the "voice" of the supernatural essence it symbolizes.

In all the above and other instances of assigning symbolic meanings and attributes as well as potencies to music instruments, we come across examples of indigenous societies executing effective social, political and religious commands through the non-human agency of a music instrument. At the same time, the indigenous music instruments still fulfil the purely artistic function of modern and European classical music instruments.

Activities

- Investigate any music instrument type/s or any particular instrument/s, which has/have been assigned symbolic roles in your culture area. What does such an instrument symbolize? How is its symbolic function manifested, recognized or exercised in the community/culture group?
- Investigate and discuss how the symbolic music instruments in your culture area acquired or got imbued with symbolic roles.

STEP III *Music instruments in mass communication*

A particular music instrument could produce a peculiar sound quality by which it is distinguished from other instruments of the same species/type in a culture or community. This could be as a result of its distinctive timbre or the import of the distinctive musical sound, as per its tone-scheme, associated with it. Some indigenous music instruments are accordingly used to produce sonic constructions, which, although musical in essence and structuring, are not intended to be appreciated as solely abstract musical formulations. Such musical constructs that can be verbalized communicate extra-musical impressions and messages directed at the entire community or a special group.

There are certain sound patterns that, when produced on particular music instruments, convey specific linguistic information to knowledgeable members in a community. Such an instrument is identified by the nature of socio-cultural messages that are communicated through the peculiar sound. The messages, transmitted as linguistic codes, are not categorized as musical creations despite embodying rhythm and tone/pitch. Such instruments are institutional. Thus we have funerary instruments that give obituary announcements at the same time as they are used to play funerary music. There are rulership music instruments, which when sounded signify political authority, and which transmit political announcements and signals. Music for the exclusive artistic demonstration of the ruler, such as dancing for her/his people to assess her/his spiritual health, is also played on such an instrument. There are music instruments that belong to religious institutions. The sound signals have exclusive religious import at the same time as the music for the conduct of worship and other religious observances are played on them.

Differentiated musical signals sounded on a mass communication instrument could inform the public about the specific activities or the stages of a cultural event that is in progress. A sonic pattern on a rulership instrument, for instance, may convey that the ruler is performing a ceremony in her/his residence, while another pattern conveys to cognitive persons not present at the scene that the ruler has appeared in public, or is undertaking a trip. Instruments used for such mass communication signals produce far-carrying sounds, and include wooden slit drums, skin drums, animal horn trumpets, xylophones etc. The distinguishing sonic signals on the instrument would first of all establish the source of the public information as well as the authority or persona, human or metaphysical, represented by the instrumental sound. Well-known ideo-musical patterns that are understood by the intended audience are relayed as sonic codes. An ideo-musical pattern is a musical pattern that communicates a specific non-musical information or cultural text. Other music

instruments used for mass communication may not encode or convey specific lingual text. Rather, the peculiar sound quality of such an instrument arrests mass attention for an important communication, which could then be delivered verbally, for instance. Town criers use such instruments. An example is the clapperless metal bell.

Activities
Identify any music instruments in your locality that are used for mass communication. What special sound qualities recommend such instruments for such specialized usages? Try to identify as well as transcribe sample ideo-musical patterns. State whether they are sonic signals that communicate specific ideas or they are text-encoding patterns. Write down the information encoded in every sound signal you have collected, decoded and transcribed. Write the text of the code-patterns to agree with the rhythm and tone levels.

STEP IV *Music instruments as speech surrogates*

The highly specialized use of some music instruments as speech surrogates is quite common as well as widespread in African cultures with tonal languages. Speech-surrogate instruments are those that are used to simulate human speech and encode language texts. They are commonly called "talking" instruments. A speech-surrogate instrument is capable of producing the primary speech tones and speech rhythm of a language. The context as well as the contingencies of either a performance situation or a social-political climate helps in decoding texts encoded on speech-surrogate instruments.

Speech-surrogate instruments in most cultures rely on stock phrases, i.e. specific emic sound patterns that convey specific texts of information that are common knowledge. In a few cultures, there are conversation instruments proper. Such an instrument is used to conduct spontaneous dialogue with a verbalizing, cognizant indigene. "Talking" on such an instrument relies on both stock phrases and spontaneously encoded language texts. Speech-surrogate instruments include tuned drum rows, the hourglass drum, slit drum, horns and xylophones, and sometimes flutes.

TOPIC 2 Musical usages of music instruments

STEP I

The environmental and mineral resources of a human group recommend the range, type and technology of music instruments available for musical and other uses. How a music instrument is used in musical creations depends on its tonal quality, *timbre*, as well as the range of sound that can be teased out of it. The primary sonic features of music instruments are melodic, melorhythmic and percussive. Some are also used as sound effects that may produce aesthetic or psychological affects or effects as the case may be in performance situations, without producing melodic/rhythmic/melorhythmic patterns. Some instruments can be used

for playing only percussion. Percussive sounds in music are non-tonally stepped rhythmic patterns. Instruments that are intrinsically percussive include rattles, clappers, scrapers and shakers. Instruments that have tone levels, but that can also be used to produce percussive sounds include all types of drums, and a few melody instruments, especially the keyboard types. The percussive sound produced by special striking techniques provides intensive textural density that heightens the emotive affect of a performance as well as enhances the action-rhythm energy of an ensemble sound. Action-energy affects the mind in peculiar ways, and thereby the responses of a susceptible listener. Some percussion instruments and sound-patterns may be deployed for some other specific structural functions that will be discussed later.

The second sonic feature of music instruments is the production of melorhythmic sounds. A melorhythm instrument produces melodically implicit rhythmic formulations. The tonal character is marked by raw or cluster harmonics that tend to obscure the definite pitches that characterize melody instruments proper. Nevertheless, the fundamental of the clustered overtones of each tone level attains the definite pitch of the fundamental when transferred to the human voice. Melorhythm instruments are also particularly effective as solo or mother instruments in ensembles when they marshal dramatic actions and communicate instructions to various categories of actors in a performance context. Melorhythm instruments include open-ended skin drums of any type and species, hourglass double-membrane drums, medium- and large-sized slit drums, twin or quadruple clapperless bells, calabash drums and plosive tubes.

The third sonic feature of music instruments is the production of melodies. Melody instruments belong mainly to the wind, keyboard and string families of music instruments.

STEP II

The peculiar sound quality and tonal possibilities of any music instrument are accounted for by the nature of the materials used, the preparation of such materials, the science of acoustics and the technological design of the construction. Sound qualities recommend music instruments variously for use as intimate or ensemble instruments. Indigenous music instrument technology did not take into account the modern sound amplification devices for effective deployment. Soft-sounding instruments such as the lamellaphones and the musical bow are used for intimate or chamber music making. Loud-sounding instruments on the other hand are commonly used in ensemble performances for large audiences in open spaces.

Some cultures have music instruments designated as children's instruments. Children normally construct such instruments by themselves, and use them to acquire the performance skill and self- or group-exercises in creativity that would eventually qualify them for recruitment into adult groups even at a very young age. Children's music instruments are less durable, and are smaller replicas of adult instruments. They are fashioned out of cheap and sometimes perishable materials. As such the sound quality may not be as good as that of adult species. For instance, whereas adult slit drums are made of durable and resonant hard

wood, and therefore produce far-carrying resonance, children's slit instruments are made from bamboo sections or soft wood. Some adult groups also use bamboo slit instruments in phrasing referent ensemble roles.

Music instruments can be used individually or in ensembles to perform instrumental music. The same instruments can also be used to provide complementing textural support or accompaniment to human voice/s. For instance, a solo singer could use a string instrument or rattles/shakers to accompany her/his singing or story; the same instruments are equally found in conceptually instrumental ensembles.

STEP III

Sound qualities and structures produced on certain music instruments are often conceived and conformed to accomplish non-musical intentions such as therapeutic, palliative, bonding and divination/evocation purposes.

STEP IV *Activities*

- Make a comprehensive list of the music instruments in your culture area. Categorize them according to how they are used as percussion, melorhythmic or melody instruments, or a combination of two or more sonic conceptualizations. Identify the instruments used for intimate music making, and research the special physical and sound properties and qualities appertaining. Also identify the instruments used as solo or mother instruments in ensembles. Distinguish between a solo instrument and a mother instrument, bearing in mind that an instrument could be used in both roles in an ensemble, in the same performance setting or in different ensembles.
- Are there instrumental music types in your locality that are used to accomplish special non-musical purposes? Identify them, and investigate the reasoning behind the specific non-musical uses, and how they are applied to fulfil such non-musical roles.

THE STRUCTURE OF AN INDIGENOUS ENSEMBLE

TOPIC 1 Genres/types of ensemble

STEP I

Various types of indigenous ensemble have been identified in parts of Africa. We must, however, bear in mind that the range of music instruments available in an indigenous scientific and technological environment depends on the resources of its geographical location. The ensemble types found in every culture group would depend to some extent on other cultural factors. Some cultures emphasize vocal music sometimes because of a history of constant movements resulting from social-political upheavals; others have developed highly complex instrumental music with advanced compositional theory. In other cultures there is a balanced abundance of both vocal and instrumental music. The following ensemble mediums are found:

STEP II *Choral medium*

Choral groups are predominantly or wholly vocal. Instrumental presence would be in the nature of time- or pulse-keeping instruments. Any other instruments will not detract from or compete with the vocal medium.

STEP III *Instrumental medium*

Instrumental ensembles that feature one or more mother/solo instruments are of serious compositional interest in the study of the theoretical content of African indigenous music. There may be occasional vocal compliments and expletives in an essentially instrumental ensemble.

STEP IV *Minstrelsy/raconteur/story telling/praise poetry ensemble*

The emphasis is usually on a star performer who spins stories, anecdotes and commentaries about occurrences and experiences in her/his human society. She/he may have one or more accompanists who sing chorus answers, and may as well provide light instrumental accompaniment or textural background for solo compositions/extemporization. A minstrel may accompany herself/himself on a soft-sounding instrument. Minstrelsy ensembles are normally conceived for a concert (listening) audience. Minstrelsy is a typical indigenous popular (pop) music style.

STEP V *Dance music ensemble*

Ensembles conceived specially for artistic dance could be choral, instrumental or mixed. The music is created and designed to structure, direct, inspirit and enhance a stylized as well as fairly fixed choreographed dance. Since, in such instances, dance as theatre is the visual, choreographic reason for the musical formulations and public presentation, the dance music ensemble is a distinct genre from the mediums and types of ensembles already identified, and which feature free-interpretation dance.

STEP VI *Mixed ensembles*

These are ensembles that feature balanced interest in more than one of the mediums already identified – choral, orchestral, story and dance.

TOPIC 2 Musical roles of music instruments in ensembles

STEP I

The tone-colour of a music instrument as well as the range of notes or tonal effects that are produced on it recommends the musical *role* in ensembles. We are emphasizing the musical role because we have discussed some non-musical rationalization of certain music instruments in various culture areas. We should note that any of the typifying musical roles to be outlined here could be absent in an ensemble.

STEP II *Mother instrument*

In most African cultures music is discussed in feminine terms. That is, music as birth-of-inspiration oriented and affective phenomenon is philosophically construed as possessing feminine sentiments. As such, a principal or leading instrument/personality that organizes or directs an ensemble or musical arts theatre activities, artistic or contextual, is indigenously referred to as the mother of the ensemble/event in a similar way that the mother's role is to organize and direct activities in indigenously transacted family life. This indigenous African philosophy and terminology is without prejudice to whether the mother musician's role is performed by a man or a woman.

A mother instrument is then the instrument that executes the most prominent role in a musical arts ensemble. At the same time, and depending on the utilitarian conception of the musical arts type, it directs or coordinates other theatrical, visual or scenic activities structural to an event context. As such, a mother instrumentalist is the director and conductor of the music productions of an ensemble. She/he takes solos, often significant solos in the context of the performance occasion. Furthermore, the instrument could "talk", and as such could also be used as a speech-surrogate to send signals and messages. A mother instrument

is usually capable of a range of pitches or tones. The mother musician who plays it is the musical director/conductor of the ensemble at the same time as she/he may also be sonically conducting or marshalling the contextual proceedings from her/his instrument stand. We should note, however, that an instrument does not become a mother instrument just because of its tonal possibilities. It has to be used as a musical or event conductor/marshal in contextual business. In other words, a species of an instrument type could be used as a mother instrument in one ensemble, and be assigned a different musical role in another type of ensemble in the same community or music culture area.

Examples of instruments that are used as mother instruments include membrane drums, slit drums, xylophones, tuned drum rows, fiddles, harps, lutes, flutes, musical pots, pot chime etc. Identify other types of instruments that are used as mother instruments in your community or the locality of your institution. Give the local names and research the derivations of such names.

STEP III *Solo instrument*

A solo instrument plays a purely leading musical role in an ensemble. Usually an instrument that could be used to produce a range of pitches or tones, a solo instrument in indigenous African music could be a melody or a melorhythm instrument. In rare instances a percussion instrument could perform a solo role, performing rhythmic improvisation that would become the focus of appreciation or focus activities in an ensemble or context as the case may be. A solo instrument could perform without any accompaniment or complementary instruments. A mother instrument role subsumes a solo role in an ensemble, whereas a solo instrument that is used for purely non-contextualized musical improvisations and formulations does not implicate the additional mother instrumental responsibility of conducting an event as well. A large music ensemble could feature a mother instrument as well as a solo instrument even though the performance-composition creations of the former constitute a solo role. A performer on a solo instrument in an ensemble is thus a skilled and proficient musician – usually a performer-composer. A performer on a mother instrument is then first and foremost a proficient musician/soloist at the same time as she/he is a person who is knowledgeable about the contextual event, which gives cultural identity to her/his music. She/he, therefore, has the social-artistic integrity to direct and sequence the programme of the event-context on the mother instrument. She/he thus combines artistic responsibility with other cultural responsibilities in the context of an event.

Examples of solo instruments are the same as for mother instruments. It is the designated ensemble role, where applicable, that categorizes any particular type or species of instrument as mother or solo in an ensemble.

STEP IV *Rhythm of dance instrument*

A rhythm of dance instrument is a specialized mother instrument, which may be found in an ensemble that already features a standard solo instrument. A rhythm of dance instrument is found in specialized artistic dance music ensembles in which it plays the role of the mother

instrument. It is the instrument that calls the dance sequences as well as underscores, in sound, the rhythmic framework of group or solo dance configurations and gestures as found in choreographed group or solo dances. It is commonly an instrument that can produce more than one tone level. Hence it is quite often a melorhythm instrument. Melody instruments are also used in such an ensemble role. In dance music ensembles the rhythm of dance instrument incorporates the organizational role of a mother instrument. It is the instrument that sounds or encodes, sonically, the dance.

Again we note that it is the ensemble role that gives an instrument a rhythm of dance categorization. Instruments that are used in rhythm of dance roles include the deep-toned giant clapperless bell, the musical pot, the slit drum and some species of the membrane drum.

If your community has stylized formation dance types, which usually go with designated dance music, find out other instruments that are used in the rhythm of dance role. Bear in mind that music for general dancing in event-contexts, i.e. communal or free medley mass dances, is different in cultural as well as creative intention from dance music that structures learned, choreographed dances.

STEP V *Pulse-marker instrument*

This is usually a deep-toned instrument, in fact the deepest toned in an ensemble. It pounds the group-pulse theme of an ensemble music piece. As such, it is the heartbeat of differentiated ensemble lines that make up an ensemble texture. It coheres the differentiated musical movements (thematic characters) of all the other ensemble parts. A pulse-marker usually maintains a steady and unvaried pulse pattern for the duration of a piece or a distinct section of a piece. However, proficient performers could indulge in minor variations without obscuring the fundamental pulse sense.

Examples of pulse-markers include the large water pot drum and big-toned membrane drums. There may be other instruments used to mark the pulse in ensemble music types in your culture area. Identify such instruments, and note that an instrument that plays the pulse-marking role in one ensemble could play other ensemble roles in other ensemble music types.

STEP VI *The phrasing-referent instrument*

This is commonly the sharpest toned instrument in an ensemble, and plays a persistently reiterated thematic line without variation throughout the duration of a piece. In the structuring and organization of part relationships as well as the overall texture of an ensemble sound the component instruments of the ensemble may have themes of different lengths and structural characteristics. The durational ratios of the different thematic lengths are related to the length of the phrasing-referent instrument. Thus one ensemble theme could be half the length of the phrasing-referent theme, and another twice the length, and yet another one and a half times the length. In such an instance, the lowest common multiple of the different lengths gives the composite *ensemble thematic cycle* (ETC) that marks the

significant sound of the piece. Any number of instruments in a large ensemble may have the freedom to externally develop their respective themes. It is required that such solo excursions must be within the durational framework of the ensemble thematic cycle. Normally, improvisatory or extemporization activities in indigenous music derive from a secure sense of thematic phrasing. The phrasing-referent instrument is then the beacon for an improviser to properly resolve the free solo excursion back into its significant theme, and thereby appropriately into the starting point of the composite ensemble framework. The mathematical formula guiding the computation of an ensemble thematic cycle must not be distorted irrespective of simultaneous improvisatory activities. Hence the phrasing-referent instrument role is to cohere all such creative idiosyncrasies, by being poignantly audible, and never varying its phrase pattern.

Sharp-toned instruments that play the phrasing referent role include the iron bell, wooden knockers, slit bamboo tubes, tortoise shell, handclaps, etc. Investigate the types of ensemble within your musical experience that feature a phrasing-referent role instrument, and what types of instrument and themes are assigned the role.

STEP VII *Action motivation instruments*

A combination of instruments in an ensemble play interactive themes, which generate action rhythm, that is, intensive kinetic energy that impact and motivate the listener into movements, dance or actions. This kinetic energy makes a listener restive for activity. They are the instruments of psychophysical stimulation that make African indigenous music the music of body-in-action response. One instrument could, alone, generate such reactive sensations in a listener.

STEP VIII *Obbligato instrument*

An obbligato instrument enriches the overall aesthetic interest of ensemble music. The sound of an ensemble piece would ordinarily be complete without it. An ensemble that features the obbligato role would already have its full compliments of mother/solo instrument and other basic ensemble roles. The instruments that could play obbligato roles include the flute, string instruments, xylophone and other melody instruments.

MODULE 204
Music and society

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Musical arts in communal life

TOPIC 1 Musical arts as applied creativity and performance – the social category

STEP I

There are published speculations about musical arts being an indispensable menu in the daily lives of indigenous Africans. Thus at the superficial level of perceiving African cultural manifestations, the impression has led to constant expressions such as that the indigenous African lived with the musical arts from the cradle to the grave. What has been lacking much in literature and discussions is positioning why the musical arts pervaded and permeated the art and business of living in indigenous societies, that is probing the original meaning and role of music for life. Erroneous notions persist in the modern mind, African or otherwise, that the primary intention of musical arts conceptualization, creativity and performance is to serve isolated entertainment objectives. Such frivolous ideas about the purpose of the musical arts in indigenous African societies need serious revision, because the purpose frames the theory as well as the perspectives for meaningful analysis and discourse of creative contents and merit.

The question thus arises: Why did the indigenous African need so much musical arts presence and variety in her/his life and society? In African indigenous societal systems the musical arts are primarily conceived as an applied or utilitarian art form, and music for leisure appreciation was of supernumerary consideration in creative intentions.

Musical arts are a socializing agency, more so in indigenous societies where it is practised as a communal experience as well as a group, creative activity. Active participation in a communal expression engenders socialization and spiritual bonding of individuals. Music, being pervasive in nature, was also conceived and practised as a most effective strategy for social-political engineering in the indigenous society that had modest communication needs and technology but an elaborate spiritual worldview. In contemporary societies, advanced communication technology music has increasingly made music experiencing a very personalized and private entertainment pastime.

In the light of the strong utilitarian conceptualization as well as deployments of music in indigenous societal systems, the objective of this Unit is to investigate the musical arts in the context of serious societal issues in Africa. This includes the formulation and application of musical arts productions that make humanly sense and meaning, and are synchronously system-imperative in social, political, religious and public as well as personal health contexts. A musical arts setting may implicate more than one societal objective. The discussions under these categories will explicate the primary intentions that necessitated so many musical arts styles, types and activities in traditional African societies.

STEP II

African indigenous education systems, although very formal, did not operate classroom-type schools, and the learning of civic duties; morals and communal ethics and ethos were basic. Life-grooming camps, termed initiation schools in literature, are examples of the overtly organized education strategies structured into the upbringing of a culturally knowledgeable person. But a session lasts for a brief period in a citizen's lifetime. Instructions in life-grooming camps concentrated on preparing initiates for manhood and womanhood roles. Manly and womanly virtues as well as conduct, with the communal responsibilities appertaining, were also inculcated systematically. The musical arts served as a specialized agency for transmitting, in scheduled sites and contexts, specialized knowledge on civic duties, cultural history and general societal norms that permeated purposeful living in a human society. Furthermore, social services such as mass information, social conscientization and communal recreation programmes were conceptually transacted by musical arts formulations and presentation. Text becomes a very important feature of socially applied music when essential social values were transmitted through sung or declaimed principles. The organization of performance is no less important, because it underscores accessing the target group of messages, and how most effectively to deliver them.

The musical arts enable the social-political transaction and validation of the following events:

- *Life-grooming:* This may require special assemblage and seclusion of initiates for a period of education in specialized life skills as well as knowledge requisite for general cultural living. Whether in group camps or individual grooming, social-civic mores and values, basic health care as well as normative gender-sex roles and expectations are also imparted through music and musical arts theatre. Outing ceremonies often attained the scope of festivals because they mandated communal emotional solidarity with the graduates. The programme for the ceremony re-integrated the graduating group with the rest of the community in a new, usually elevated social status, civic responsibilities and human expectations.
- *Life rites:* Rites of passage from birth through marriage to a mature category of death and living in death are conducted by applied musical arts in most African societies.
- *Titles:* Titles distinguish persons and groups who have attained extraordinary achievements in a community. Most titles go with special privileges, responsibilities and, in some cases, restricted conduct. Titles are normally conferred and socially recognized upon the performance of significant title musical arts types. Only members of the title group may relate demonstratively to the performance. Children enjoy neutral human regard, and as such could participate actively, although informally, in any musical arts situation that is otherwise socially exclusive or inclusive. Non-member artistes may be engaged as specialists that play specific title musical arts types. For the entire community, a title event is an occasion for communal solidarity with a person or persons of distinguished attainments. A title ceremony calls for in-group socializing by the titled group through musical arts, while involving

wider communal participation at the crucial level of socializing achievements and wealth through the musical arts.

- *Games and sports:* These are musical arts activities designed to socialize while boosting mental, spiritual and physical health. Some, like wrestling events, are celebrated as calendar events in some African cultures. Occasions for games and sports are structured and celebrated with special musical arts types and, if scheduled as communal events, often mobilize community ethos and exceptional human capabilities. The entire community is then actively involved as empathic participants or excited spectators. Games and sporting activities that are central to the upbringing of healthy, socially uninhibited children on a daily basis are not necessarily scheduled.
- *Historic/corrective/system-mediation singers:* These are specialized indigenous serious or light-spirited music artists who feature as star attractions in social events, and sometimes as side attractions in event-music occasions. Sometimes the social/political system mediators feature as critical poets in political-social contexts. The system-mediation singers have so far been referred to as "praise singers" in literature about African socio-political culture. The system-mediator publicly engages with both favourable and unfavourable commentaries on social and political issues in an indigenous community or society. A "praise singer" as experienced in modern inversions and subversions of indigenous practices would have no social-political relevance in a truly indigenous African culture. Even when the system-mediator is a retainer in the exclusive service of a ruler, in the original African kingship political systems she/he exercises the metaphysical mandate to praise, caution and admonish the ruler as a matter of serving the overall good of the human group. The combined poetic-musical communication procedure is a supernaturally sanctioned medium in the original African mind-space. As such the system-mediator is sacrosanct and protected by communal will from punitive reprisal by even the ruler. Hence the contemporary experience and discussion of the role of system-mediators as "praise singers" is a recent, corrupted enactment of the original indigenous African concept, intention and practice of the genre. Dramatic procedure is a forte in indigenous system-mediation, as indigenous theatrical transactions of life employ jokes, humour, laughter and pathos as powerful corrective strategies for transacting weighty system as well as human issues. The specialized art form equally communicates important historic records as well as topical news rendered in the form of social-political anecdotes. Corrective singers publicly sanction persons who contravene communal ethics, morals and customs. The musical arts types that come under the genre of system-mediators are usually conceived and presented as music for a listening audience.
- *Occupational/common interest associations:* Musical arts are often the central feature of the socialization activities of common interest groups within a community or wider society. Direct participation in musical arts activities would be exclusive to members of an association. An association may establish its own music type that gives it public identity or hire any social entertainment musical arts type for its association's celebrations.

- *Artistic dances:* Artistic dancing is an abstract art form, which is learned and presented by specially rehearsed dancers. The learning of stylized dance creations is a socializing as well as group solidarity experience for the participants while the exhibition of the finished dance theatre is always in the context of communal occasions. The presentations are designed for the entertainment of the audience while the intention in establishing such groups implicates the promotion of the creative and artistic genius of a society. Artistic dance is an example of absolute art creativity in indigenous artistic reckoning.
- *Children's music, games and theatre* constitute an important socialization and peer education strategy. They provide recreation as well as opportunities for developing children's creative aptitudes. They also constitute a structured strategy for early education in cooperation, leadership and life values and virtues. It is the norm for children to organize their performing teams that may be spontaneous and ad hoc. They create and arrange their own musical arts items as well as construct their own music instruments and costumes as need be. Children aim at creative productions that will compare with adult models and standards, and often opt for adult instruments as well as emulate the artistic demeanor of adults. Community adults may offer informal suggestions or guarded criticism.
- *Performative lore* is common to cultures all over Africa. Normally musically processed, this constitutes a primary medium for moral, civic and nature education as well as religious education and spiritual enlightenment.

There are other social musical arts types and occasions such as personal music, which is music for negotiating private mood and feeling, which could accommodate an intimate, informal listening audience, indoors or outdoors. Some of these, when the physical audience is attentive, belong to the traditional popular or tradipop sub-category.

STEP III

There are no special artistic features as such that distinguish the sound medium or ensemble categorized as a social musical arts type. Where there is text, the theme and message become strong indicators of the social intentions of a musical arts type. It is therefore the context as well as features of a presentation that primarily categorize a music-event as social, political, religious or having other objectives. Each event or situation for social musical arts prescribes its own ensemble and features of presentation. We should endeavour to study the musical arts and presentational peculiarities of each example we encounter.

Social musical arts events normally occur at unscheduled periods of the year or day. However, those with contents that are featured at the instance of societal institutions such as life-grooming and title-taking are scheduled in the annual calendar of a society.

Musical composition in indigenous societies may be an individual or collective creative undertaking. Once the artistic creation is performed in public, it becomes public property within the community. Thereafter, any person or persons will be free to copy, adapt or adopt it with or without further reference to the original creator/s. Any musical arts style, as much

as it is communal property, is then associated with its exponents whether they originated or borrowed it. The practitioners are obliged to present it at appropriate occasions once a request is made according to customary prescriptions. The musical arts style/type becomes identified with the name of the group as well as the group's community of origin. Some social musical arts types such as are exclusively identified with title associations and occupational and common interest groups, are owned by such organizations. A musical arts type that specifically signifies an association may not be performed in contexts that do not involve the organization that owns it.

STEP IV *Activities*

Identify the social events that have special musical arts associated with them in your community. Give the names of the musical arts types identified with each event. Who are the performers of the musical sound? Who are free to act to or relate in any demonstrative or structured manner with the music? Who constitutes the audience during performance occasions? What is the nature of the performance occasion: public, private or secluded? What is the central theme of the text where applicable; and, is any special message aimed at any section of the community? Quote samples of lines of text. At what times of the year or day are the musical arts ordinarily performed? Who regulates the performance – the community through its delegated authorities or the performers, users and owners of the musical arts type? What are the remarkable features of presentation, artistic or otherwise such as dance, drama, feasting, costumes, demarcation of performers, actors and audience? Is it a mobile musical arts type? If so, why? Who moves along with the performers, and for what social, artistic or other objectives? Is there age-sex differentiation in performance and presentation? Describe the layout of the performance arena, and find out the features of presentation that have influenced the layout.

TOPIC 2 Musical arts as applied creativity and performance - the political category

STEP I

Some indigenous musical arts types, by their conception, content and presentation are applied to transacting specific political objectives. We should, however, bear in mind that political events implicate social settings and issues. In other words, musical arts intended for political goals would at the same time involve the humanly values and artistic objectives of musical arts in the social category. Political music deals with the issues of political authority, the organization of the populace for various political governance actions, the administration and execution of justice, and the enforcement of social-political policies; also the monitoring, control, support and sanction of political authority.

The following political occasions and types are found:

- *Rulership*: Some African societies have strong institutions of governance in which rulership authority is vested in an individual or a consensus. The person as well as the office of the ruler necessitates formal public political events in which music plays significant and symbolic roles. A special music sound may signal political activities involving the ruler. She/he may be making a public appearance, performing a public rite, or may be retiring from the venue of a public event. Occasions warranting rulership music could be an installation, annual validation ceremonies, court protocols, holding court, tours, death rites etc. Some rulership institutions have special music instruments, the physical appearance of which is symbolic of the rulership, and the recognizable sound of which signifies the authority of her/his presence.
- *Diplomacy:* Music expeditions or exchange are used for transacting diplomatic manoeuvres between communities and societies. The objective could be goodwill, solidarity gestures or affirmation of allegiance between two rulers. It could be an overture for mending relationships between estranged communities or for regenerating privileged relationships. The sound and performance of the music publicly validates an unwritten contract or agreement. The practice of music borrowing between groups in two different communities or societies has strong diplomatic overtures and implications.

  At times, the instance and circumstance of a musical arts performance could accomplish a political objective. The content would then not be as important as the fact of its presentation. As such, any musical arts type or group may serve the non-musical purpose. In other instances there are special diplomatic music types, the significant sound, content and presentation of which signal or accompany the execution of important political objectives.
- *Law and order:* Maintenance of law and order in some societies was primarily a musical process. Specialized music groups could be assigned tasks such as policing polity, exposing deviants, and executing approved and prescribed sanctions. Musical arts displays may then be designed to publicly caricature and expose those who have contravened public precepts and prescripts. The specific offences may be dramatized. Quite often such public censures also constituted the punishment and corrective devices. Exposing the offenders in public performances brought them socially damaging public ridicule and disgrace. In indigenous cultures, for certain kinds of offences, pointed public ridicule and the social ostracism appertaining were quite often more effective punishments than fines and modern imprisonment measures. Presentational strategy may broadcast the names of defaulters or deviants; also the nature of the offence is narrated in compositions that are performed at specially scheduled times, public occasions and venues. Execution of prescribed practical penalties against serious offenders, such as the payment of fines, would involve the performance of appropriate music, whereby responsibility for the action is transferred to the neutral, super-ordinary music, and not any individuals in the community who undertake the sanction.

  The peculiar sound of certain music instruments may command compliance with certain juridical, political, social or religious directives or decisions. A commu-

nal drum could summon a gathering of the community at instant notice; or encode a specific communication of political import targeted at categories of the citizenry. As previously noted, the act of sounding a designated music instrument around a disputed piece of land, for instance, proclaims that it is sealed off pending arbitration. A ruler was openly commended, criticized, sanctioned and even dethroned using the agency of music.

- *War:* Most indigenous societies have special war music for rallying the warriors, tuning up their morale, generating public sentiments and moral support, intimidating the opponent, inspiriting the combatants during encounters, and for celebrating victory.
- *Political festivals:* Certain festivals have primary political orientation. Of such is the annual festival that celebrates and commemorates the founding of a community. By its nature and organization, such a festival has inbuilt demographic boundaries. It is an ideal period for census taking as every member of the community at home, abroad and married outside the community is obliged to return and participate physically. Census of human strength at family, compound and community levels is thereby assessed. During festivals, age groups are defined and deployed for public services. Statutory tokens of respect are exchanged to define and acknowledge categories of family leadership and kinship relationships. The community's prestige and diplomatic standing are assessed in terms of numerical and economic potential; also through the categories and caliber of visitors as well as observers the community can attract to a festival celebration.

STEP II

As already discussed for the social musical arts category, it is not necessarily the musicological content of the music as much as its utilitarian conception and contextual ascription that gives it a political significance. Nevertheless, there are some special sounds that, when produced on peculiar, widely recognized music instruments, communicate specific political significance or information. The various musical arts categories in an indigenous society are not mutually exclusive. Social music groups may sing political texts, and thereby serve political goals on occasion. Some music types, such as war music, could be redeployed for mass political actions, while others, such as court music, exclusively serve the person and office of the rulership. In political musical arts contexts special presentation features such as masking could be necessary, and dancing by prescribed functionaries may also feature while specially prepared venues may be preferred. Scheduling of some political musical arts types such as the annual rulership ceremonies and political festivals are usually in the annual calendar of events. Others, such as the preparations for and the prosecution of wars, political sanctions and the execution of political policies could occur at anytime during the year that a need arises.

Ownership of political music types is communal, even where usage and performance may be exclusive to certain categories of persons in the community. This is because leaders of communities, for example, come and go; while the rulership music, like the rulership institution it services, is statutory, symbolic and significant of the office and not the person.

As such, the same symbolic instrument or significant music sound continues to serve all generations of rulership.

STEP III *Activities*

List the political events, traditional and modern, that are observed as public events in your locality. Which of these feature musical arts performances? Are such performances special for the events? Are any other musical arts types specially adapted through change of text, to serve the needs of the political event? Are there musical arts presentations that are conceptually social music types, but which are featured to provide a social environment for a political activity?

If your community has a kingship tradition, what are the special occasional events celebrated by the incumbent? Are there special court music types? How and when is each used? Are the performers retainers in the court, or independent experts specialized in rulership music, and who get hired as occasion arises? Are they professional or freelance royalty music specialists who are not attached to any specific ruler in the society?

How were the musical arts strategized to discharge the modern law enforcement role of the police force in your indigenous society? Which music types were assigned such duties? What music types in your society were used for diplomatic actions? How were such actions executed? Who determined the performance of political music types in your locality? Discuss the procedure and the layout of the venue for the presentation of any political music types you have identified? Who pays for, who plays, who acts to, and who watches the performance of various political music types?

Which are the modern political music types in the modern state to which you belong? What is the political significance of each? How are they applied for political programmes? Deriving from the knowledge of what happened in indigenous societies, discuss the potentialities of music in the modern African political system. For instance, would the president or prime minister of any country be accorded official recognition in a public event without the sounding of the national anthem of her/his country? We note then, that even in the modern political system, music is the primary agency that signifies and confers political authority to the person, presence or pronouncement of the highest political office.

TOPIC 3 Musical arts as applied creativity and performance – the religious category

STEP I

Religion is at the centre of the worldview, life and relationships of the indigenous African. Always there has been the cardinal belief in the supreme deity, called God in the modern Christian religion. Then there is the pantheon of interactive, intermediary deities and ancestors that are not worshipped but through whose benevolent mediation the supreme deity

could be worshipped and supplicated. There are also myths, belief systems as well as the magico-ritualistic accommodation of cosmological and natural phenomena that compel religious disposition, processing and observances. All were structured together in manners that imparted in the indigenous African imagination a perception of life that was suffused with religious consciousness and spirituality. The rationalization of life experiences and cosmic and natural phenomena, also the accommodation of virtually every issue of life and existence were informed by belief in the supreme deity as the *Deus Otiosis*. The supreme deity has delegated specific authorities to hierarchies and potencies of supernatural lieutenants with whom humans can interact directly on the earth plane. The belief canons are similar to that of the modern religion, as Christianity and Islam have similar belief canons to the indigenous African religion they conquered and suppressed. The indigenous religion was practised in doctrines and observances that instilled more divine regard for the sanctity, the spirit essence and the soul equivalence of every human life anywhere and everywhere. The differences between African indigenous religion, irrespective of the variations in cultural observances, and the modern religions, are only with respect to the political ambitions, the outward sophistication of rituals of worship and the tolerance of the knowledge systems and practices of other humans that mark each species.

Religious orientation permeated the worldview and life systems of the African, also the modal psychology and philosophies as well as the events associated with daily life, human history and death. Crises, personal or communal, were managed and accommodated with philosophical dispositions deriving from the overriding religious nature of indigenous African peoples. There are many occasional public religious observances that are elaborately conducted as well as the personal religious observances performed on a daily basis. The liturgy of any formal worship of and supplication to the supreme deity situates the requisite intermediary deities and spirits as conduits to God as per the specific transactional roles in human affairs assigned to each. Indigenous African religion anoints a range of human functionaries including the priests, the doctors, the diviner-seers, the mediums, the elders, the family heads who perform daily religious duties, also specialist musicians who are sacred persona in performance roles, etc.

The personal religious observances, some of which may be daily rituals, do not involve music as such, except in the recitation of prayer formulae. But the group religious events commonly rely on the rallying as well as organizational potencies of music. Music rallies the human participants, and generates the right spiritual environment and disposition. Music evokes the essential emanation of the intangible supernatural participants and obligors for palpable or effective interactions. The indigenous musical arts are a transcendent medium of communication with the deities at the same time as they create a socially cohesive atmosphere and produce states of altered consciousness or induce the right psychical elevation for human rapport with the intangible but felt supernatural presence. Natural, supernatural and other signs may occur to make a religious occasion a fulfilling spiritual experience. The programmes of a religious observance may progress from spiritual to mundane activities requiring the same or different types of musical arts.

Intermediary deities that are directly addressed and solicited during worship have direct responsibilities to discharge in the corporate life of a human group. A deity may be

associated with the founding of the human group, and be assigned contractual responsibilities for the group's continued existence, cohesion, ethos and corporate wellbeing. The contract between the supernatural and human obligors would need to be regenerated and reaffirmed during an annual or occasional religious ceremony. Another deity or spirit may be connected with some supernatural phenomena that affect human life; or it may be credited with the force or essence behind a natural object, element or occurrence that impacts upon the sustenance of life. In the liturgy of worship, the supreme deity is always the ultimate recipient of reverence, prayers, supplications and thanksgiving, while the intermediary deity is also evoked as the interactive functional agent.

Religious thoughts and practices regenerate spiritual disposition and inculcate humanly discipline. They subordinate the individuals' obtrusive ego tendencies and pride to communal ideals. Special religious rites mediate the occurrence and impact of superior forces of nature and the cosmos. Religious philosophies, injunctions and rites teach the group's worldview, formulate and order moral precepts, and sanction or purge spiritual deviations as well as atone for sacred offences that undermine the psychical health and collective wellbeing of a human group. Group actions, religious or otherwise, in an indigenous African society usually call for musical arts performance that would focus communal expression as well as harness group energy. Musical arts are thus not only essential to the process of worship as a group activity, they are crucial to the effective and affective transaction of practical religious objectives and experiences.

Religious occasions involving the musical arts include:

- *Worship:* The regular worship of the supreme deity through the principal intermediary deity of a community is scheduled in the systematic reckoning of the yearly calendar. It takes place in the sanctuary of the principal deity. Such an occasion may involve select principal religious functionaries – the priest/s of the appropriate deity – and perhaps some special supplicants. There may be incidental worship occasioned by persons who have come for special services of absolutions, purification or thanksgiving offerings. The style of verbal invocation and communication would be musical. Special music types that may require specialist musicians may be prescribed for the act of worship.
- *Religious festivals:* In the annual calendar there are fixtures at the appropriate time of the year for religious festivals dedicated to the principal deity/deities or there could be other annual religious rites of mass purgation, regeneration or thanksgiving. These involve the entire community as a body corporate participant even though the process may select key celebrants and officials. A special festival music would be used to conduct the religious aspects, which constitute the core event of the festival theme. Other social musical arts types may, thereafter, feature to conduct the social activities that celebrate a successful core event – the religious ceremony. The music that is designated for a religious festival may be purely instrumental. The sound signifies the festival as well as invokes the metaphysical emanation and participation of the deity central to the festival theme. Features or items of the same music would communicate to the empathically concerned but physically absent community audience the aspects of the core religious events taking place in a

restricted or special location as the programme progresses. A religious festival usually has two sections:

1. The observance of the core event, the regeneration and validation of the obligations between a supernatural being and a human group. The process involves physical and metaphysical interactions between selected human functionaries and the supernatural entity whose contract with the people forms the theme of the festival.
2. The social celebration, which mandates the entire population to participate actively in the festive programmes marking the successful outcome of the core event. This will entail feasting, secular musical arts performances, recreational activities, visiting and general merriment.

- *Possession:* Some societies/communities experience the phenomenon of spirit possession or psychical/personality transformation. Supra-mundane forces and energies take over the psyche of designated and/or susceptible members of a community. The phenomenon of character transformation or altered consciousness displaces the normal personality of the medium who begins to manifest the known attributes of the possessing or visiting spirit persona that wishes to make critical communications. Such spirits are often regarded as favourable. The manifestations of intangible spirit persona in the human mediums may entail volatile, eccentric, superhuman and subhuman actions or moods or, otherwise, immobility. Such supra-ordinary occurrences often augur very beneficial consequences for an individual and/or the community as a whole. In some instances, special music types, often instrumental, are used to invoke the spirit, and effect the personality transformation within the human medium. In other instances the possessing spirits arrive, and take over the personality of the mediums at a certain period in the year without any musical or artificial agency or inducement. Either way, special musical arts types are then used to pace, coordinate and control the biological, physical and psychical manifestations of the possessing spirit persona. Spirit possession lasts for a period of time. The active spirit may withdraw on its own volition after being given performative interaction by the medium. Otherwise, some exorcism, often a musical process, is needed to induce the spirit's departure. Generally, at the end of a period of possession, special music is used to make the visiting spirit depart, to dispel any residual effects of possession, and restore the medium's psyche and behaviour to normalcy. Periods of spirit possession in a community may be observed as special events that call out the rest of the community as empathetic observers. They support the vicarious mediums, as well as celebrate the efficacious activities that mark a period of possession in solidarity with them.

  A very special type of possession phenomenon is the manifestation of identifiable ancestral characters in mediums who thereby become imbued with mystical or spiritual divination and healing powers. A widespread example in the southern African cultures is the *sangoma/inyanga* medico-religious institution. Music invokes and orders the theatrical enactment, which includes poetic dances and character acting by the various possessed mediums that marks aspects of *sangoma/inyanga* medicure practice.

- *Purification rites:* The performance of purification rites in a community requires musical arts performances. A purification rite invariably involves the evocation of the offended deity or spirit whose palpable presence is critical for a mystical appeasement. The invocation or evocation is achieved through musical arts action.
- *Ancestral communion:* Most communities observe the practice of "feeding or venerating the ancestors". The head of a compound unit performs the rite of communion. The essence is to invoke and share communion with effective-affective ancestors that are emotionally close to the living, and whose intangible interventions are known to impact the psyche and life fortunes of selected, and sometimes collective, living progeny. Such a communion, in the form of symbolic feeding, regenerates the energies of the ancestral spirits for affective-effective performance of their roles in ensuring favourable fates and accomplishments for the living. There could be a day scheduled in the calendar year for this event within a community. Musical arts is part of the general feasting and large-scale human interaction after the ritual, symbolic feeding at the compound levels. The musical arts performed for the mass celebration of the holiday activities that follow the solemn ritual are not necessarily a special type. Any favoured social music type could be used to heighten the festive and recreational scope of the religious event.
- *Embodied spirit manifestation:* Commonly and misperceptually termed masquerades, *spirit manifest*s are of mythical and mystical essence, and yet transact profound human and psychical health issues. The conceptions and attributes of a spirit manifest idea can be discerned from the costume as well as the supra-human character traits it is imbued with, and which it must dramatize convincingly. The spirit manifest performance is the authentic African holistic musical arts theatre, which could be mystical or mythical, religious or secular. The costume makes sense and meaning of the manifested supra-mundane or costumed actor actions in the context of the theatre display. The music peculiar to the spirit manifest enspirits the actor, and structures the enactment of the drama text in symbolic, iconic or narrative modes. The demeanor of the spirit manifest, which derives from its attributes, is underscored by the mood of the music. Furthermore the music generates and sustains the personality transformation that makes possible the supra-ordinary actions. Every type of spirit manifest would have a peculiar musical sound by which it is identified, and which communicates its expected behavioural traits.
- *Canonization funerary rites:* Some societies practise the rite of passage that canonizes into ancestral reckoning a meritorious deceased adult already long dead and buried. During this metaphysical investiture, several musical arts presentations may be in attendance to articulate the various socio-cultural issues and relationships generated by a funerary event of such festival scope. But there is almost always a special funerary music type that conducts and structures the ritual acts of canonization. The event-music sets the atmosphere and signifies the event. The same music is often used for the initially sad event of the physical burial of a deceased. The divination or tribunal that may be conducted before the investiture of ancestral reckoning could be musically processed since supernatural forces are evoked and interacted in such funerary theatre.

STEP II

Where a music type has been instituted and formulated for a religious event, its sound signifies the event and tracks as well as sequences the solemn and celebratory scenarios. Other musical arts types that may be heard in the context of the event may signify, not the event as such, but other social, political or religious subplots, circumstances or contingencies generated by the main theme of the event. These may variously identify the presence and role of royalty attending the function, the presence and role of a titled group, an occupational group associated with the subject or theme of the religious event, an embodied spirit (spirit manifest) presence that symbolizes the mystical associations or implications, also the social categories of the active participants such as the married daughters, age groups etc.

Presentational features in religious musical arts contexts would depend on the nature of the activities that are programmed. The venue could be any special location – sacred places of worship set apart for a deity, which in the African imagination of The Divine must not be distractingly ostentatious, rather humble or awesome and thereby inducing meditative piety. An open market place, which is a neutral mystical space, is a very important and spiritual venue in African life; so also a community's common ground, a compound area, a sanctified grove. Each of these special venues conjures peculiar spirit emanations. How people react or relate to the musical arts, also who is entitled to dance or dramatize the music, would be prescribed by each religious theme and context.

The scheduling of religious events could be calendar or occasional. A deity could, for instance, demand occasional observances during periods of human or natural crises. Also deaths occur, and must be responded to immediately without regard to a people's cultural calendar.

Ownership of religious music types could be non-human entities such as deities, spirit manifest ideas etc. Other types are owned by the community or a group therein, and are then designated as religious musical arts to be used for specified religious observances and celebrations.

STEP III *Activities*

Name the principal deities in your indigenous society, and the special portfolio in human/societal affairs assigned to each. What is the ceremony or festival celebration during which the metaphysical contractual obligations between the community and each deity are commemorated and regenerated? Is there a special musical arts type assigned to any of the deities? When and how are such musical arts types performed? Who are the performers, actors and audiences, and how do they relate or respond when religious musical arts are performed in context? What other musical arts types apart from the institutional one could be played in each religious context, and for what special significance or general purpose?

Does the possession phenomenon occur in your society? If so, what form does it take, and how is music, special or otherwise, featured? Does your community have a tradition of embodied spirit manifest theatre or masked dancers or both. Bear in mind that the former may involve mesmerizing feats, mystifying manifestations and demeanours, also effective

potencies, and may not even dance as such but merely perform dramatic anecdotes and mystical feats stimulated and structured by its action-potent music.

In what kinds of deaths, and at what stages of funerary events or proceedings, do the musical arts feature in your indigenous society? Are there special funerary music types, and for what categories or gender of the deceased? When is music not played at death or for a burial? Discuss sample indigenous religious events involving musical arts presentations, and give the essential features of the presentation venue and scenario.

TOPIC 4 Musical arts as applied creativity and performance – the healing category

STEP I

Some contemporary African countries now have the benefit of modern scientific medicure and medicare, although the more crucial and fundamental problems of public health and curative medicine remain an enigma for many. Efficient public health systems were not a problem in most indigenous societies. Public health measures were soundly formulated and rigorously enforced even where the medicure science and processes would be prejudicially deemed non-sophisticated from the school medicine perspective. The public health measures, which were adequately executed in indigenous societies, included environmental sanitation and the management of epidemics. Also the management of stress, personal crises and psychiatry were efficacious in indigenous medical health practices. In some instances the technique entailed psychological disciplining in which applied musical arts were central as an active and effective agency. Some communities applied special musical arts types to driving away the genies of epidemics implicating mandatory behaviour and hygiene codes, thereby controlling the spread. Personal and public hygiene were enforced. Severe repercussions were pronounced and meted out to defaulters without discrimination. Movement of people during an epidemic was controlled and, in some cases, public gatherings were prohibited. A special music type would be played to alert the public about the incidence of an epidemic. The same or other potent music is performed to chase away the deleterious active agents that cause the epidemic, by coercing individuals and homes to comply with the emergency health regulations and hygienic codes mandatory for managing the crises.

There are instances of therapeutic applications of the musical arts. Indigenous doctors deploy some peculiar types for mental therapy. Aspects of the structures and performances of some curative musical arts types are anaesthetic, inducing calmness and unconsciousness while others induce a desired mental state such as tranquility of nerves for a curative process to be undertaken. Subtle conditioning of the personal or group psyche was a primary technique for coercing order, and winning the confidence and compliance of the indigenous person. The mystification of life provided by the African indigenous worldview, belief systems and humanning practices made this possible. At the psychological level, if a doctor or cultural convention convincingly states that a specific musical arts type and procedure are consequential for medication and healing to be efficacious, the patient believes, becomes

psychologically-systemically tuned, and the musical arts invariably produce or achieve the desired results. The trust and belief of the patient already set in motion enhances a psycho-physiological curative process.

STEP II

The indigenous science of musical sound and logic has invented musical structures, instrumental sonic energies, that are innately therapeutic or effectuate the cure of certain sicknesses. Energies generated by certain musical structures combine with tone qualities of instruments to engineer certain moods and states of being in the listener. Hence some configurations of musical sound could agitate the mind to stimulate the blood and prime the psyche for physical action. Another configuration and instrumentation would excite fear and tension. And yet another would soothe and evoke tender emotions or induce sleep.

The indigenous musical science of Africa rationalized, constructed and applied these and other medical potencies of musical sound and presentation practice such as coercing community support that made the musical arts a primary agent in medicure and medicare. Hence an indigenous composer would, before embarking on a serious composition, insist on understanding and internalizing the philosophy as well as the psychological and practical expectations of a context, also the moods and activities as well as the desired responses of the actors and audience. These extra-sonic sensitizations inspire the creative ideas and inform the theoretical formulations that her/his seminal creative mind germinates in the public space of applied musical arts. The theories and principles of creating the musical sound implicate efficacious deployment of sonic energies as a fundamental purpose in musical arts production. The centrality of purpose in musical arts formulation informs the character and quality of sound preferred for various public health programmes; also those selected by indigenous doctors to generate the psychological atmosphere and mental disposition for medicure. Presentational features of the musical arts applied to public health or medicure programmes generally require some elements and acts of mystification that will generate the desired responses or compliance. Hence music that combats the active forces of an epidemic may be played at midnight, and may entail some cacophonic weirdness. Music for psychological disposition in a curative situation may incorporate eerie chants, incomprehensible but active vocal formulae or mystifying theatricals. The sonic and musicological qualifications of an indigenous African musical arts product should therefore be discussed primarily in terms of the humanly/societal purposes that prescribe efficacious instruments and structural features. The affect in terms of overall pleasing sound or sophisticated form are of secondary consideration in appreciating applied musical arts of Africa.

Music in public health and medicure may or may not be scheduled depending on whether the activity is a calendar fixture. Epidemics, for instance, could strike at any time, while doctors do not schedule the sickness of patients.

A community owns its public health music even though the performance may be by an association or a group of specially designated capable artistes. Medicure music depends on the nature of illness and an indigenous doctor could either play the appropriate type her/himself or engage skilled performers.

STEP III *Activities*

Are there any modern public health programmes in your present locality? Are they musically administered? Is there any extant account in your indigenous community of instances of epidemics? If so, how were they managed in the indigenous setting? If there are musical arts for public health management such as enforcing or conducting personal hygiene and communal environmental sanitation, give an account of the music type, and how it was structured into the realization of the health programme. Is it still being played? If not, why is it no longer used? Has the music acquired an alternative function? Find out something about the instrumentation and the special qualities of the music sound. Also find out how the special sound affected people who heard it. Do you know of any indigenous doctor who uses music as an essential part of the administration of medicure? If there is such a doctor, observe her/his healing theatre and procedure. Then conduct interviews afterwards about how musical arts are critical to the medical practice, and identify the aspects of her/his healing methods that depend on music.

Think about various types of musical arts, contemporary and indigenous, that you have experienced. How does each type affect you when you are resting, performing manual tasks, at a social event such as dance, studying, in intimate circumstances such as staying with persons you love or when you are thinking about them? How does each music type affect you when you are indisposed, mentally or emotionally upset? If you have never given any thought to such self-analyses of how music affects you, then you could start practising personal reflections in musical situations from now on as a person involved in the contemporary musical arts business.

TOPIC 5 Musical arts as applied creativity and performance – the mass communication category

STEP I

Music sound is applied in various ways to mass communication intentions in indigenous societies. Significant music sounds may be associated with specific contexts, that is when music broadcasts the identity of an event that is taking place to an entire community. Musical effects, often patterns of sound, were used to arrest public attention before public announcements by the town crier or in public gatherings. Messages and announcements were transmitted as musical codes on message communication instruments to near and far audiences. Knowledgeable persons had no problem decoding and responding to the communications in the manner required by the nature of each communication. In some societies a relay of instruments that transmit coded messages were deployed to relay critical information across widely separated but culturally homogenous communities. Groups that play

music entertainment and event-music types disseminated current news, and informed the public on matters of momentous public interest during public entertainment gatherings.

An indigenous application of music as a mass communication medium is the use of some melorhythmic instruments as speech surrogates. Knowledgeable citizens understand language texts encoded on the instrument. In advanced techniques, a verbalizing person and a mother musician "speaking" through a music instrument can engage in spontaneous conversation. In such exchanges, stock lingual phrases may be used for conventional formulaic greetings and pleasantries while impromptu conversational texts are spontaneously encoded on the instrument. The verbalizing protagonist decodes the texts, and provides appropriate responses, comments or questions as the dialogue transpires. There are other specialized instances in which a "talking" instrument gives instructions and directions to a person who understands the sonic texts, and who may not be physically present, about how to execute certain activities. It is, however, only citizens who are cognizant of the subtleties of the tone and rhythm of a language as well as the transformations of these into instrumental music "discourse" who can engage in such spontaneous dialogues or actions with speech surrogate music instruments.

STEP II

The music instruments commonly used for mass communication purposes – signals and trans-media conversations – include the giant wooden slit drums, membrane drums with a range of tones, animal horns and the giant clapperless bell, among others. These are the instruments that can simulate the speech tones and speech rhythm as well as structures of a language.

Musical arts applied as mass information agency rely on verbal dialogues and songs performed by musical dramatists and actors that function as investigative social/political system mediators in their various communities. The presentational technique employs light entertainment style, caricature and humour to convey often pungent criticisms or exposure of topical social and political occurrences, and portray the mannerisms that identify the persons who have made such occurrences newsworthy.

Messages sent through "talking" drums are preferably transmitted at night when the environment is quieter, and the sound can be heard clearly by persons in their various homes. Dialogues with music instruments are conducted as part of the contingent incidents during a public performance, when a knowledgeable person appears on the scene and stage. Whereas messages are communicated using drums whenever the need arises, the presentation of musical arts theatre designed as a mass information medium may be seasonally scheduled. It could also occur as side attraction in other occasional or scheduled contexts such as a funeral ceremony or other festal celebration. Mass communication using the medium of speech surrogate instruments occurs as part of scheduled public celebrations in which such a "talking" instrument is featured; or on an occasional basis such as when an important visitor arrives at a ruler's court, and has to be announced through a "talking" instrument. If there is an emergency in a community, an appropriate communication will be sent to the members of the community through a designated "talking" instrument at any time of the day or night.

A community collectively owns its message-transmitting instruments even when they are housed and played in a ruler's court, kept in any other qualified person's home or mounted in a shed in a sacrosanct community space. Musical theatre groups are often independent groups whose music, in the indigenous practice of communal music ownership, is regulated by the community. It should be noted that the mere fact that music groups are normally hired for a prescribed fee to play within or outside the community does not detract from the implication of communal ownership. The performers are regarded as privileged exponents and ambassadors deserving of the compensation for the services they render.

In the contemporary setting, the sophisticated, modern mass media agencies such as the print media, the electronic media, the telegraphic/telephonic media and the transportation facilities have replaced the need for, as well as the effectiveness of, indigenous music techniques as primary mass media agencies.

STEP III *Activities*

- In what ways were music instruments and musical arts theatre used for mass communication in your indigenous society?
- What instruments were commonly used for sending messages, and as "talking" instruments in your society?
- How were they used, and in what contexts?
- Are they still effectively relied upon in contemporary times as message or talking instruments, and in what circumstances?
- Are there any extant musical arts groups that function as mass information theatre dealing with topical events within your society? Give a full account of the performance venue, scheduling, procedure and presentational techniques. What kinds of public services or satires do they specialize in? Are the performers liable to censure or revenge by persons whose conducts they expose or criticize in the contemporary milieu?
- Have you ever watched a dialogue between a verbalizing actor and a speech-surrogate instrument played by a mother instrumentalist?
- Have you witnessed a piece of action performed by a non-speaking person on the basis of lingual instructions encoded on a language simulating instrument handled by a mother instrumentalist?
- What kind of instrument was used? In what context did the dialogue or remote-directed action transpire? What was the audience reaction like? What was the other role of the "talking" instrument in the ensemble, if it was part of an ensemble presentation? While the mother instrumentalist was conversing or playing instructions, what was the rest of the ensemble doing?

TOPIC 6 Musical arts evaluation and audience behaviour

STEP I

Most indigenous societies exhibit aesthetic attitudes in peculiar African ways. Communication of aesthetic experience is mostly an overt expression. It could be verbally articulated or behavioural, and constitutes cognitive emotional assessment or response to the qualitative merits or demerits of an artistic product or presentation. Such an evaluation or response may be conveyed in terms of

- how pleasing or soothing the artistic experience has been visually, mentally and aurally as the case may be
- how its nature has impacted upon the state of emotion of the individual
- how ingenious, extraordinary, evocative, unimaginative, provoking, effective and soothing the elements used in constructing the product have been assessed as per cultural standards.

The evaluation could also be in terms of how the sound formulation, in the case of music, has effectively enhanced or transacted the non-musical context of the presentation. Equally evaluated would be how the content and its presentation have generated the type of emotions or expressive response recommended by the idea informing its creation.

Quite often there are indigenous aesthetic terms as well as expressions used to verbalize how one has been affected by a musical arts product or presentation. At other times people externalize emotional and aesthetic responses in a musical arts situation through spontaneous actions. The language, verbal and performative, as well as the range of aesthetic behaviour vary from one musical arts type to another, one musical situation to another, also from one culture and group temperament to another. The nature of aesthetic response may be culture-suggested for various musical arts types and various contexts of presentation, without prejudice to personal emotional experience. The approval of the aesthetic merits of an artistic product in indigenous cultures could be demonstrated or verbalized in negative terms that convey positive merits, that is, because there are musical arts creations that are conceived, conformed and intended to shock, revolt, alarm or frighten the perceiver in order to accomplish the philosophically, psychologically and humanly rationalized objectives necessitating their creation and exhibition.

Make a list of the indigenous terms and verbal expressions, some of which may be metaphorical, that are commonly used to discuss the merits and demerits of aspects of musical arts products and presentations in your society. In the process, note which terms or expressions are specific to musical arts discourse, and which are borrowed from other human activities and life experiences.

STEP II

We have already noted that the evaluation of a musical arts presentation is not always a verbal process, and that members of the audience demonstrate motive or supportive

appreciation of a presentation spontaneously. Such performed aesthetic responses then become an integral part of the ongoing artistic manifestations. The society approves such behaviour. The performers also recognize it, and quite often it constitutes an inspirational factor that energizes and expands creative ideas in the performance-composition process.

Discuss types of audience behaviour during musical presentations in your locale that are indicative of the evaluation of the aesthetic quality or context-effectiveness of a performer or a performance.

- How can a spontaneous demonstration of aesthetic evaluation be a factor of creativity in certain presentation situations?
- Have you come across evidence of spontaneous aesthetic behaviour in contemporary audience types in your locality?
- How are these demonstrations of aesthetic response comparable to indigenous norms?
- How are such demonstrations genuine expressions of aesthetic affect? Or, are they prescribed or contrived audience behaviour irrespective of the quality or affect of a performance?

STEP III

We have discussed the efficacy, that is, the fulfillment of intended non-musical arts objectives of an artistic presentation as an index of appreciation. This means that non-musical outcomes/potency of a musical arts process are the indices for evaluating the artistic merits or success of a musical arts production. This implies that the conception, sound quality, artistic conformation and presentational features of some indigenous musical arts facts derive from the knowledge about a context, and which in turn prescribe the nature of affect and response the musical arts are expected to elicit from categories of people. The primary intention of a musical arts composition and presentation should then be to generate the right feelings and motive responses demanded by the theme and the nature of scenario for an event-context. If it is prescribed that a musical arts presentation should, for instance, make an audience laugh, and the music fails to excite laughter in context, then the music is judged an artistic disappointment. Although the performance could have generated laughter outside the context, the failure would be because the performance failed to make the contextual audience transcend the other emotions of the situation in order to experience the humorous merits. Thus the aesthetic rating would be negative when related to the conceptual needs and prescription. It is in this regard that the primary appeal of an event-musical arts type is assessed in terms of how effectively it has made possible the emotions, responses and actions suitable for and recommended by its context. That is, the aesthetic merits of an indigenous event-musical arts type is monitored in terms of efficacy: how the various categories of actors and audience respond in appropriate positive, negative or apathetic expressions.

It is, for instance, the norm in indigenous musical arts performances that where a performer on an instrument or voice is not delivering creditably, a more capable and qualified person could boldly step in and take over or correct the unimpressive artiste. And where

an artiste's performance is excellent, an audience or an actor would demonstrate approval spontaneously in both verbal expletives and dramatic actions. The performance is further discussed thereafter. For this reason, celebrated artistes as well as famous music groups are acknowledged in music culture areas.

We can, therefore, conclude that in the indigenous aesthetic milieu, event-music is approved in terms of its contextual effectiveness – how it accomplishes its ideational objectives – first and foremost. Thereafter, aesthetic judgement may further focus on the intrinsic artistic quality that requires music-specific criteria for rating creativity and skill. For the abstract music-event genre, the evaluation of a musical product focuses exclusively on the creative/artistic merits.

STEP IV

Compare the above discussion about experiencing and evaluating the aesthetic merits of a musical arts product and its presentation in the indigenous culture milieu to the modern language of aesthetics that you are conversant with through the study of other musical arts cultures. In so doing, bear in mind that the factors that recommend aesthetic attitudes that have been identified here for indigenous music may also be applicable to the contemporary music scene in Africa. The factors include the evaluator's own emotional involvement or closeness with the musical arts, its origin and the performers; the evaluator's cognitive knowledge of the materials, principles, idioms and mechanics of the musical sonic facts. Also to be taken into account would be the evaluator's cultural-intellectual formation and the biases appertaining. It is often the case that we subconsciously project inapplicable cultural sonic preferences of our human backgrounds on a musical arts production under contemplation. We should note that it is possible for an African who is suffering cultural alienation to project Western popular or classical music standards, sonic preferences and creative principles on the indigenous musical arts of her/his African indigenous culture. The result in terms of attempting an aesthetic evaluation of the indigenous musical arts product would then be disastrously misleading.

Notes on appreciating African musical arts

TOPIC 1 Underlying African thoughts that guide rhythmic, harmonic, melodic and formal configurations

We give a summary in this Topic of some theoretical guidelines that should inform contemporary studies in the appreciation and analysis of African indigenous musical arts knowledge that would be marked by indigenous musicological integrity.

A primary philosophy that underpins African rhythmic organization is the essentiality of giving the audience a space to find its own soul-rhythm. An African adage instructs that when a group urinates together at a spot, steam and foam are generated. That is, when independent contributions to a common purpose are bonded by unified theme and action, profound energy is generated. The creative philosophy guiding African music theory, structures and performance practices emphasize individuality within conformity – urine is urine but the chemistry of every person's urine is peculiar.

STEP I *Rhythm*

No rhythm elements or motifs are peculiar to a music culture as such. It is the peculiar idiomatic conformation of conventional rhythm elements and motifs in lineal and vertical mathematics that typify the sound of music cultures.

African music is given special character by the principle of rhythmic accretion and fission. Note the peculiar character of energy produced in some peculiar African musical motifs such as inter-rhythm, hemiola and shock rhythm. These occur primarily in rhythmic conformations of the compound quadruple metric organization.

Rhythm gives energy to music and generates excitation or activity in the listener and performer. The musical or extra-musical need for, and nature of, action in a composition determines the character and configuration of rhythmic elements. With respect to African music, rhythm must not be perceived or discussed in isolation of pitch/tones as well as instrument types because the technology as much as ensemble role of an instrument could recommend peculiar rhythm structures.

STEP II *Harmony*

Harmonic thoughts have dualistic manifestations in African music: The harmony of pitches and the harmony of tones, whether in the vertical or lineal axis of simultaneous sounding parts.

In indigenous African music, a melody is not harmonized note by note in a vertical, chordal axis. Rather there is a practice of harmonizing phrase-gestalts. This requires perceiving the harmonic sense of a melodic/melorhythmic phrase or sentence, and then deriving a complementary phrase to match it (phrase-by-phrase instead of note-by-note harmonic process). The process is lineal, and the vertical harmonic result is incidental but obeys the cultural idioms of concordance. In this harmonic system, every matching melody attains recognizable, independent existence while at the same time being a harmonic complement of the principal melody. This harmonic thought derives from a communal principle of complementation or interdependence rather than subordination or dependence; also a philosophy of probing the wholeness as much as the isolated components of the subject under scrutiny. Heterophony could occur. Parallelism is a normative harmonic idiom often informed by the scalar/modal system favoured in a culture.

In instrumental ensemble music, harmony has dualistic thought – the harmony of instrument timbres (tone color of different instruments or species/sizes of the same instrument); and the harmony of melodic/melorhythmic themes basic to the culture's idioms of concordance. Harmony is not a random occurrence in the indigenous ramification of simultaneously sounding voices, vocal or/and instrumental music. Cognitive members of a music culture do criticize improper harmonization.

Polyphony and homophony are found in African music cultures. Polyphony is more common. In polyphonic or multipart music, the length of themes played by the various instruments/voices in an ensemble could vary.

STEP III *Melody*

Melodic thought is also dualistic – melody of pitches; and melody of tone levels on an instrument. We note that tone levels have pitch essence. Melorhythm automatically transforms into melody upon being vocalized by the human voice. Melodies have rhythmic framework. There are melodic characteristics peculiar to instruments. Melorhythmic tunes may have nuclear melodic range, and sometimes derive from the tonal structure of text in tonal languages. The rationalization of melodic range in Africa is informed by humanistic virtues – performance coerces all-inclusive participation, and as such, melodic range has to be within the capability of every human member of a community, bearing in mind that instrumental melodies are sometimes medium-translations of vocal melodies and vice versa. Although specialist or specially endowed performers are recognized, everybody is a potential performer, and must not be intimidated or excluded by technical fancies or virtuosity.

STEP IV *Form*

Form has a dualistic conceptualization: *thematic form* and *performance form*.

Melodic construction is commonly in balancing phrases. This could be antecedent and consequent phrases of a melodic statement, or any structures of the question and answer form, or the responsorial form. Sometimes cue-voices link the two sections of the question and answer form, and overlaps are also common.

There are through-composed music types. Thematic development could be music-specific, language dictated or context-recommended. Repetition has a psychological prescription. A very common feature of thematic development is the internal variation technique – rhythmic, pitch/tone, or both. Sequential treatments of phrases/figures/themes are among the various developmental techniques in indigenous music. The norm in African music performances is performance composition rather than form-fixed compositional content.

The basic performance form is the *ensemble thematic cycle*, which is the aggregate musicological content (durational and harmonic implications) of the lowest common multiple of the various lengths of the primary themes constituting the texture of an ensemble sound.

Contextual form marks event-music performances. It is the durational as well as structural outcome of the musical sound outlining and/or signifying the scenario of an event. The musical sections in terms of musicological features will mark the sections of an event scenario, and suit the activities therein. Such activities will have mood, and a known framework of content and procedure, which the music interprets or marshals. The activities could be dance, drama or non-theatrical. But there must always be a model structure.

There are also mood forms. In the psychological rationalization of African musical arts, the formal concept of balancing calm and animated passages has psychical health intentions. In the formal principle of the calm and the animated, the same recognizable musical content can be played at different speeds; or the two formal moods can have different musical contents comparable to the sonata allegro form in European classical music.

STEP V *Cadence or closure*

There are typological cadential devices for ending a musical piece or a performance session. African music performances do not end randomly.

Generally, the issue of dynamic expressions would depend on the environment of a performance, as well as the intention of a particular music type.

TOPIC 2 Understanding African musical arts through understanding the African philosophy of life

It is important to understand that creative conceptualizations and human-societal deployment of indigenous musical arts in Africa derive strongly from the African conceptualization of life and the cosmos. What follows is a summary of perspectives in musical arts appreciation that can assist in cognitive discernment and appreciation of indigenous creative principles and intentions that we have discussed earlier and in Volume 1 of this book series. If music is as old as humanely organized community and cultural systems, then Africa should boast the oldest knowledge about music. That knowledge still endures, although endangered. Hence the need to understand the philosophy of life that underscores the creation, use and appreciation of music as a foundation to researching advancement initiatives in the global creative and performance discourse.

Indigenous Africa conceptualized music in two primary and interconnected perspectives. A musical arts production and presentation that is accredited in the public space must have the qualification of:

- Making *musical sense*, which is an intellectual activity concerned with the conformations of sound, phonic resources, and artistic wholeness in musical arts theatre
- Making *musical meaning*, which mandates creative logic and grammar to accomplish philosophical and psychological intentions as well as strategize human-making structures and presentational dynamics.

When a musical arts creation makes human sense and meaning we begin to experience the product in terms of music as sign, music as language, music as therapy, music as systems mediator and music as value-loaded entertainment.

Value participation and appreciation of indigenous musical arts compels being grounded in:

- the factor of cultural phonic preferences
- the function of psychical tolerance
- the function of culture-suggestion
- the knowledge of the cultural intentions and components of creativity
- the awareness of the indices of cultural aesthetic approval and expression
- the parameters of cultural standards and evaluation that may not prescribe the pursuit of the phantom of excellence
- the role of inspiration and presentation contingencies that inculcate spontaneity and alertness
- the principle of relativity – Given the standard or norm we can negotiate individuality or commonality: Cultural scale intervals are standardized whereas the starting pitch for performing in a scale is relative to the convenience of the singers. Instrument builders and performers intuitively rely on the principle of relative starting pitch for a scale basic to standard measurement of the intervals of the scale. Every performance is a relative interpretation of a known standard format. The doctrine of precision is injurious to health, generating psychical stress because it contradicts human natures and features as well as the experience of nature. The principle of relativity on the other hand accords psychical health and accommodates all.

To understand African musical arts requires knowledge of Africa's:

- concepts and practices of family in relationship to the organization of ensemble music
- concepts and practices of communalism in relationship to the musical arts – participation, ownership, virtuosity
- concepts and practices of individuality in conformity – spontaneous re-creation of the known piece/theme
- concepts and practices of duality deriving from nature and captured in music (dual melodicity – pitch and tone level; dual rhythmicity – real and psychedelic; dual harmonic thought – musical and material; dual formal thought – calm and animated, also musical and contextual)
- concept and rationalization of the universe, physical and the supernatural that informs the creative-developmental principle of cyclicity
- concept and practice of indigenous religion as well as spirituality
- rationalization of the components of creativity in music, dance, drama and visual arts
- system of thematic and formal development
- the axiom that music is health

MODULE 205
Research project

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Analysis of data, and writing a research document

TOPIC 1 Analysis of data

STEP I *Field notes*

The sonic facts and the artefact as well as the bits and pieces of information collected in the field and the library during the investigation of a research topic constitute the field data, that is the building blocks for writing a scholarly, soundly argued research document.

The *culture performers* in a field research are those culture bearers whose performances of a community's living culture form the authorities for the cognitive research venture. Study critically the notes made on your observations, interactions, practical instead of virtual experiencing of the researched musical arts, and also interviews with the culture actors during the field investigations. Pinpoint what are considered relevant data on the subject. There may be materials collected that could be considered unnecessary to the immediate focus of investigation, but which could be useful in some other instance. There may be answers and experiences that contradict or confirm your research assumptions, personal observation, reasoning, interpretation, previous knowledge as well as the existing literature on the subject matter.

STEP II *Aural analysis*

If you have the advantage of a field tape recording of the musical arts as performed in context or during control experiments, listen analytically a couple of times. As you listen to the playback, make notes on what are striking about the music sound:

- structure of themes, and the thematic development/extension devices
- arrangement of compositional materials
- relationship of parts that furnish the texture
- sound effects
- markers of change in the texture of the sound as the performance progresses, which constitute indicators of form
- any extraneous sounds (supernumerary artistic components) from the audience or performers that are either structural to the performance-composition outcome or have relevance to the modes of appreciation of an artistic product and the artistes, noting the categories of persons who contribute the supernumerary performance expressions

Make notes on how the piece is started, and built up to a point or points of climax. Detect the features or configurations of sound that constitute as well as characterize climactic moments or sections. Take note of how the structural or performance devices are used to bring a piece or chain of pieces to a closure. Also take note of other sonic elements/features that help to determine the presentation form. At the end of an aural analysis you should be able to tentatively determine:

- the presentational form
- the internal form of any separate or individual pieces within the full performance
- the number of themes employed
- basic structures of themes as well as techniques of thematic development
- part relationships including unilineal structures and inter-rhythm structures

Also evident would be the various ensemble roles of the identified instruments and voices, instances of improvisation/extemporization, and the thematic-structural nature of such spontaneous elaborations of compositional materials etc.

STEP III *Structural analysis*

You should be able to make accurate transcriptions of the recorded sonic facts. Note that the need for transcriptions is to provide empirical illustrative materials. If the same essential musical structure repeats over a long time, only a few sequences of it would be needed to illustrate any analytical points relevant to compositional procedure. It is necessary that all the sections of the full performance where something new happens, even in the context of the repetition of singular thematic material, need to be transcribed for more empirical study of the musicological features. Study the transcription in order to distil structural and formal elements of the compositional process relevant to the objective of your research. Relate the data from the structural analysis to the preliminary notes on form and content in the aural analysis. As a matter of fact, the aural analysis, which precedes transcription and subsequent structural analysis, helps to decide what sections of the recorded material need to be transcribed for detailed factual analysis.

Interviews and texts that were recorded should be transcribed as text, and analyzed from cultural and musical perspectives. A statement by an actor may have deeper implications than what it appears to mean on first impression.

STEP IV

Prepare the illustrations you need – also graphic, photographic, sketches and tables. Make diagrams of the venue as well as the blocking of performers and audience within a venue. These could convey significant cultural information, some of which may need to be cross-checked and validated with the culture actors or other knowledgeable culture owners. Closer scrutiny of the geography of diagrams may reveal striking features or facts or meanings about the subject of study that may have been missed or taken for granted in the visual impressions and cursory observations of a performance environment or in field jottings.

Group the isolated analyses of data according to the sub-headings under which you intend to present the research treatise. Present all the apparently contradictory as well as complementary or confirmatory points of view as a necessary grounding for your arguments. Argue your own theories, opinions and conclusions on the entire subject matter in a logical sequence. The data presentation and arguments should focus on your topic, support your stated objective, adduce the theories you enunciate and the conclusions you offer. Attempt a rigorous self-critical evaluation of your viewpoints all the time in the course of your writing.

TOPIC 2 Preparing a research treatise

STEP I

It is not advisable to pursue any line of investigation or argument that is not of relevant interest on a subject matter. What is relevant should be obvious to you at the end of field investigations and analysis of data by which time you should be taking into account your literature survey. As a general method of presentation of a final script, select only critical, comparative or supportive references, published or not, which are related and relevant to the subject matter, and the point you are expounding as they become applicable. Any references to published material, whether quoted, discussed or mentioned in passing must be properly annotated in brackets in the body of your writing with the name of the author, and date, including the page for direct quotations thus: (Zokare 1977) or (Idika 1980: 135). List all references in alphabetical order under 'Bibliography' at the end of the treatise. Sample referencing preferences are available in articles in research journals, dissertations/thesis and books. The judgement on whether to make a reference or not, also what constitutes a relevant reference, and how to use it in argument as a quotation or a supportive evidence is entirely yours. Do not quote for the sake of proving that you have undertaken a literature survey. In the indigenous African field situation, the primary sources, that is, the culture bearers a researcher interacts with, remain the most authoritative references if the fieldwork account is to be dependable, although they are not necessarily the only dependable sources and references. It is important and convincing to quote the original statements of the culture performers and other culture owners along with their names.

In this Topic section we are merely giving guidelines on how to group field data. Your research objective and subject matter will determine the data you use, and how you use them.

STEP II *Background materials*

A treatise should have a geographical, environmental and cultural introduction. Briefly discuss:

- the geographical location and features of the community or culture area in which the research has been conducted. These must definitely impact the culture actors' worldview, material resources, cultural tendencies and human as well as intellectual practices

- the historical background of the people and their immediate neighbours
- the cultural present of the people in terms of current social systems and habits, education, religion, other material and mental culture other than the researched, major occupational activities and general worldview and philosophy of life. Relate these to the modern state system, and how the modern trends in which the culture owners currently thrive impact upon their cultural mentality, if applicable.
- the community's evaluation of their important musical arts types, and the language they use for such discourse
- a total cultural-artistic perspective of the musical arts subject matter you are investigating, and establish why it has merited your study among others. State your research objectives and any preliminary theories or problems you have set out to validate or resolve. As a general rule, the value-orientation of a research proposition must centre on the best interests of the culture owners. That is, a cognizant representation, or/and advancement of a state of indigenous knowledge system and its practitioners under research
- the methodology of the field research with respect to the number and dates of research visits, the objective of each research trip, the locations and environments of the interviews and field observations, the field equipment and materials used, and the technique of data acquisition employed. Also discuss any significant problems encountered, such as in getting responses or cooperation in the recording of sonic facts, handling or investigating artefacts including music instruments and performance props. Include experiences in travelling, communication and interaction with actors, timing of research period and visits. State whether the field investigation involved you as a participant in musical arts production, and in what capacity – instrumentalist, singer, dancer, dramatist, motivator, or any other. Bear in mind that a most effective research approach is that of the participant researcher.

STEP III *Contextual data*

Introduce the subject of research in its contextual setting, highlighting:

- the ownership, origin as well as original features of the musical arts subject; the source of the group/s or person's music, dance or dramatic theatre style/type. If it is an original creation by the culture performer/s, interest should focus on the nature of creative inspiration and artistic decisions in matters of theme, compositional style, medium of presentation as informed by creative intention, and the learning process
- a historical account of the founding/organization of the musical arts type and group
- the societal objective of the musical arts type/group – the context/s in which the musical arts are featured, noting any changes in contextual usage that may have affected the significant sound of the music, the organization of the group including leadership structure, the patrons or audience type
- the performers and audience: participation of categories of people as performers or audience

- the frequency and location/s of performances, the method of engaging the group, also attitude of the performers to the musical arts they produce – self-assessment and criticism
- materials: The instruments, medium, costume and other artistic features of presentation.

STEP IV *Data on musical arts presentation*

Describe a typical presentation of the musical arts type that you have observed, studied analytically and interviewed the culture bearers extensively about. Your account, which should be a model of how such musical arts type is produced and presented, should include:

- how the group decides or is engaged to perform
- personal and group preparations for a public performance, that is, after the invitation, negotiation and acceptance as well as notification of performers have been concluded; the rehearsals and rehearsal procedure; material preparations such as acquisition, changing, cleaning and repairing of costumes, properties, personal artistic-aesthetic adornments etc. Also discuss any mystical or medical preparations. How do members organize their respective homes and/or occupations for the period of the engagement if it is not in a holiday period, and if the trip should last a whole day or more, and possibly outside the community?
- the venue of the presentation: The arrangement of the stage, audience and performer locations; the blocking of the artistes on stage: musicians, dancers or dramatists; the nature of the audience, whether actively involved, listening passively, or engaged in other activities not structured to or conducted by the music. Who has responsibility for organizing the venue? Is there any physical demarcation of areas? Are there any orderlies, human or masked? For what artistic effects or other reasons would any demarcation of the presentation space be needed, and what materials are used? What guides the choice of materials?
- the nature of the performer-audience interactions during the presentation. This is important, especially in terms of the audience possibly being factors of creativity, and the expression of appropriate cultural aesthetic experience and behaviour.
- the outline of the normative presentation form, and the factors that modify it; the process of performance-composition; the conclusion of the music presentation including any special recognition of, or interactions with, the participants that contributed to the formal-structural outcome. The performers' and audience evaluation of whether the musical arts effectively transacted or interpreted the meaning and scenario of the context are crucial.

STEP V *Musical data*

The discussion of musical data should include:

- a presentation of music instruments, the tuning procedure and the ensemble role of the various instruments

- analytical presentation of the sequence of music themes – how each is introduced, arranged and developed
- the nature of part relationship; also music-text relationship if any – a discussion of any mother instrument and its ensemble or/and contextual role or symbolism
- the structural features of the themes/tunes and the developmental or extension devices for each ensemble part; the ensemble texture – nature of polyphony or homophony, and presentational form
- any cueing devices, musical as well as behavioural; special sound effects, and special meta-musical features such as "talking" instruments and the structural/contextual implications of the "talking/conversational" sections of a performance session; any incidental factors, theatrical, artistic or otherwise, that influence the composition/arrangement process
- the features and elements of extensive improvisation or extemporization in any of the instruments/voice parts
- the structural features of a melody in terms of range of notes, the tone-scheme, tonal centre and characteristic rhythmic motifs/figures/patterns. Are there instances of shifting the tonal center or starting pitch, or any clearly intended modulation that you observed? Why did a shift occur, and were the performers aware of it as a shift? Did they explain why it occurred? If a conscious modulation occurred, discuss its nature and process
- the time signature, its structural manipulations such as triplet structures occurring in duple time scheme. Are there any recurring rhythmic or melodic themes or motifs?
- whether performing in keys is of any consequence in the music culture and style. How is it recognized, applied or discussed? Otherwise, discuss the choice of starting pitch if it is a vocal medium, and determine any instances of absolute pitch, in this case, the ability of a singer to always start a song at exactly the same starting pitch
- the cadential features. Are these musical formulae or otherwise? Who initiates a cadential movement? Describe any behavioural signs that initiate and conclude cadential patterns
- the stage arrangement of the performers that enables the artistic leader to effectively direct an ensemble performance, and coordinate the process of performance-composition
- any special voice qualities or singing habits such as nasal intonation, closing of one or two ears, holding the jaw, also any vocal effects such as ululation, syllabizing, mnemonics, vocalic lilting, yodeling, crepitation, humming, shouts, voice masking etc.
- other features of the musical theatre such as the nature, character and structure of dance. Are the dances systematically choreographed, that is, stylized and previously rehearsed? Or do the dancers improvise on the spur of the performance? Are the dances poetic (text implicated) or abstract? Who are the dancers, and what are the structure, formation and stage organization of the dance? What is the nature of music-dance relationship, basic to whether it is choreographed and outlined sonically by a particular ensemble instrument, or calls for individualistic choreographic display based on a simple dance motif? Are there dramatic acts in scenario form,

or is the drama enactment an anecdote or an incidental sketch? Are any features of dialogue, mime, spirit emanation, and spirit manifest drama intrinsic parts of the organized artistic presentation, and which are structured by, or on, music? Are such dramatic components of the total musical arts theatre improvised to a general music background? What are the music-dance-drama relationships; also the relationships between music and wrestling, gymnastic displays or other sportive activities that may be featured? How are they integrated with the music structure, form and ensemble roles of instruments?

STEP VI *Musical personality data*

- Give the biodata of the mother musician, or the key dancer/raconteur/singer/dramatist. Also, the cultural as well as any special musical arts training and experience of such creative/performance experts. How does the community acknowledge them: As social personalities? As artistic personalities?
- Proceed to give an account of the artist's thoughts and analysis of her/his creative/artistic expertise, the musical arts style, the compositional/choreographic techniques etc. Also an account by the artist about how she/he understands and discharges any special roles in the organization of the group or the presentation of the performance.

These data must have been collected during interviews in the field as well as the researcher's critical-analytical observation of the musicians/dancers/choreographer/dramatists in creative/performance element, i.e. in a creative and presentation circumstance.

STEP VII *Music evaluation*

From your interviews of knowledgeable members of the community, other musicians, dancers and dramatists as well as your personal assessment in context, discuss the social regard accorded the artistes you studied. Determine the normative social as well as contextual evaluation of their artistic expertise as well as musical arts product. This will include the competence rating of the performers, the hierarchy rating of the musical/dance/dramatic production in the community; also the culture owners' evaluation of how the performance, if an applied art conceptualization, succeeds in accomplishing the demands of its event-context. Quote any cultural evaluation terms, metaphors, other expressions and expletives used in discussing the artistic/aesthetic merits of the music/dance/dramatic theatre, and the plastic arts support. Describe any non-verbal demonstrations of aesthetic experience and evaluation you observe. From your own observation, and the responses of the culture-bearers interviewed in context, give accounts of specific signs or incidents that proved that the contextual expectations of the presentation have been judged as realized, creditably or otherwise.

STEP VIII

In the conclusion of a treatise you will be expected to demonstrate clearly that your presentation of facts as well as your arguments have properly interpreted and represented your projected research objective, and also led you to proffer theories and definitive or tentative opinions on the subject. It is also possible that your objectives have not been achieved, and in such an instance a convincing discussion of the reasons still constitutes a valuable research undertaking. Your conclusion should reflect your personal assessment, as a researcher, of the nature and quality of the musical arts subject matter, and the expertise of the performers as well. Attempt projections about the survival or continuum of the musical arts type in its contextual setting, the possible changes in style and presentation that may occur as a result of changing times and contemporary worldview; also the factors of change that do or may affect the features and future of the musical arts type positively or negatively.

Your conclusion should also include your thought projections on how the specific structural and formal idioms of the musical content as well as presentation that you identified in the main body of your treatise could be adopted or adapted in modern compositional as well as theatrical ventures, without compromising the human-cultural meaning and the creative authority – idiomatic formulae – of the original.

STEP IX

It is recommended that, before writing the final version of your essay/treatise, you will, where possible, make another field trip to cross-check the facts and conjectures in order to clarify any points that may still be ambiguous or tentative.

TOPIC 3 My personal ambition in studying music

This should be a required essay that could engage students in reflective thinking about why they have chosen music as the subject of study and specialization in modern tertiary education.

Discuss your musical experience since childhood up to your current interests as a music student as well as your career expectations. The following pointers should guide you:

- childhood musical arts experiences – the various genres, styles and types of musical arts you were directly or indirectly exposed to, and any opportunities you had to participate in any manner. Modes of early music experiencing should be discussed.
- what musical arts types appealed to you in early life, and what influenced your preferences – family, peers, technology, religion, social life, etc.
- the beginning of your formal music studies in or outside the school environment
- motivation for studying music as a subject of specialization – influences as well as the genres, styles and types of music that interest you as a student or as a social person
- discuss your current musical arts milieu – the musical arts available in your human environment, those that you pay attention to, those that you participate in as a

performer/conductor/producer, the musical arts types you prefer or do not like. You must argue the reasons for the musical arts types you like or do not like.

- your areas of interest in music studies with respect to your future career expectations in music. Give reasons why you prefer such area/s of music specialization. Do you consider any alternatives should your preferred career objectives not be possible?
- With respect to your envisaged career in the music profession, what do you find positive and negative about university or college music education, and the learning environment you are now part of? Deriving from your current experiences and expectations as a music student, recommend any changes you would like to see in the Department of Music that could best prepare you for your envisioned career in the field of music.

Evaluation will take account of the ability to make a logical presentation of facts, experiences and visions about self as a process of self-reflection and self-evaluation; ability to argue opinions and critique with objectivity; also demonstration of original thinking. The essay should not be less than 1 500 words or five pages typed and printed in one-and-a-half spacing, and not more than six pages.

MODULE 206
Musical arts theatre

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Participation in the production of musical arts works and sketches, which could be choreographed dances, operatic works, danced drama, contemporary musicals and solo/group sketches, should not discriminate age or year of study at the college or university level. A university or college department should aim at productions that bring together students in all the years of study. In Volume 1, Module 106, we have given detailed discussion of some theoretical and practical knowledge that would be useful in undertaking university or college musical arts theatre production. The theoretical and practical experiences derived from participation could be beneficial in post-qualification practice as a musical arts educator or a professional/amateur musical arts producer/director/performer in contemporary Africa. This module discusses the nature and types of musical arts theatre that should be embarked upon in contemporary research and education in the discipline. It is the expectation in this series that students should progress from one volume to another. As such in this module, it is expected that the instructors and learners already have background experiences from participating in Module 106. Institutional annual productions should offer new and developmental expertise in musical arts theatre experiences every year. However, we deem it necessary to reproduce relevant units for class exercises that should offer more challenges in the creative and performance development of the individual. The same procedure and content are applicable irrespective of levels of study but the materials and resources should offer fresh experiences commensurate with the level of study.

Re-creating children's music in drama and movement

TOPIC 1 Continued activities in promoting creativity

STEP I

Every student should be given a chance to introduce a theme/story, re-create and direct it in class. The activities should further experiences in re-creating and dramatizing children's cultural arts narratives (often integrated tales, songs, movement, dances, acting) that could be applied to various areas of professional practice as a creative musical arts practitioner.

Choose a cultural song/tale with song, or any dance music that is anecdotal (poetic dances) from your culture area. Introduce the choice in class, and teach the accompanying song to the class. If there is no song (dry narratives), create appropriate songs. A student that would be asked to re-create and direct a class musical theatre activity should be given prior notice to prepare beforehand the children's tales/songs she/he will use.

STEP II

Give an analysis of the form and structural components of the chosen material, highlighting the rhythmic, melodic and harmonic characteristics of the accompanying or story-carrying song/dance. For instance, if the melodic structure is solo and chorus response, what is the relationship between the solo and the chorus sections with respect to regularity or variations in the rhythmic pattern, the proportion of the solo to the chorus lines, and the incidence of overlap and cue elements. Discuss any other special music or dance features.

STEP III

Discuss the background of the song/dance if known, or point out the ideas, morals or values, if any, communicated through the text of the song/dance. Elaborate on how these can be used as teaching aids in any other subjects. Then give directions on how the folksong/folktale with song/dance should be restructured into a dramatic sketch. Develop the characters (role actors/actresses) needed for dramatization, and what gestures, mannerisms, body aesthetics, movement emotions and appearances should distinguish each character. If the material has a story, relate the story and explain how it would be acted, mimed or danced. If it is just a song, create your own story around its theme, and give directions on its theatrical transformation. Give recommendations about the instrumental accompaniment

preferred for the song, music or/and dance whenever it occurs in the dramatic sketch. We must bear in mind that some African choreographic motions are often sonically outlined in melorhythmic instruments.

STEP IV

Assign musical and character roles to fellow students. Direct the actors, dancers and musicians to perform the song/folktale or dance text in class as an impromptu short, music theatre sketch. Note that most indigenous tales and songs are related in the third person whereas the dialogues and song texts in the version to be re-created in class should use the first and second persons. This is because all the protagonists referred to in the original cultural source should be on stage, and interacting directly with one another, live, and in the present. It is important that the actors should be given some creative challenge to make up the dialogue lines in the impromptu performance once the plot and the story outline have been properly explained, discussed and understood. The language of presentation should be optional.

Class theatre projects

TOPIC 1 Class production project – dramatization in mime or danced drama

STEP 1

The theme should be of dramatic potential, and taken from contemporary/historical/indigenous/mythological sources, an event, a philosophy or a proverb. The choice should be discussed by the class and developed into a story. Appoint relevant production personnel.

STEP II

In mime sketches and danced drama, no dialogue or song is necessary. As a result, characterization as well as the communication of the storyline using the body as the primary medium of expression must be very convincing. The artistic director/choreographer should distribute parts and collaborate with the other officers to transform the story into mime or danced drama theatre. Try as much as possible to convey the moods and character traits through music. Leitmotif is a short musical figure or phrase that signifies a character. When it is established and heard the audience knows that the character it signifies is involved in an imminent action even before she/he comes on stage. Use leitmotif as necessary. Note that in danced drama, the dances must not be mere artistic dancing such as accompanies ordinary dance music. The dances should be meaningful, illustrative and purposeful, that is they should encode texts that the audience can easily understand. As such, the artistic features and staging of emotion should derive from knowledge of the African concept of poetic-dance. Danced sequences should propel the storyline towards an objective. Confrontations are staged as choreographed actions and gestures and moods without words. At any moment, the storyline must be graspable. Just as in dramatic theatre, the scenario for a danced drama must have a beginning, a development and an end. We must bear in mind that all the features of a good drama are applicable in danced drama as well as mimetic theater. The primary difference is that while the former relies heavily on dialogues, spoken or sung, the latter relies on meaningful gestures and danced texts/significant actions.

STEP III

Rehearse as appropriate for presentation. Duration should be between 15 minutes and 30 minutes. Give a presentation for an institutional audience, and for evaluation by an examination jury.

TOPIC 2 Class production project – improvised sketches (solo/duet/trio/quartet)

STEP I

A class could be broken up into smaller units of one, and not more than four members per production unit. A unit, whether of one or more persons, may choose to do a sketch based on a culture tale, a news item, caricature of personalities or other life forms or situations, a topical occurrence etc. This should be fashioned and dramatized with costume, make up, mime, monologue, dialogue, music, dance and other elements of stage business as appropriate. Music in any form must form an integrated component of the stage business, even solo sketches. Emphasis is not on the quality of the singing voice. Even then, a natural singing voice could be effectively altered to imitate vocal character traits and communicate other dramatic sentiments and emotions.

STEP II

Rehearse as a unit until the sketch is ready. A presentation should last for between five and 15 minutes. A chain of short sketches on thematically related or unrelated subject matter could be accommodated within the flexible time limit for presentation. In a small production unit, production duties are not too compartmentalized. Members work in various capacities. But leadership must be defined, and a fair distribution of responsibilities to all members must be ensured. In a solo sketch, the solo artiste combines every role from production duties to portraying the character/s.

STEP III

Each unit should document the process of achieving the finished product. Presentation of selected items for evaluation through public viewing should be scheduled as soon as all the production units in a class are ready with the various projects.

Class theatre projects from volume 1

TOPIC 1 Organization of a theatre project – the production team

STEP I *The nature of a theatre production project*

A theatre production project is like an industrial enterprise. Various functionaries have various specific duties to perform. Failure to perform that duty on the part of any functionary, big or small, would jeopardize the outcome of the project. Money invested would be lost; time would be wasted, and relationships impaired. Worst of all, the clients, in this case the audience, would be disappointed. The image of all involved in the production project would have been tarnished collectively, as the public is not very much interested in who failed to discharge her/his specific role.

A theatre production is, however, a transient industrial enterprise. The live theatre product is not a commodity that can be purchased and owned permanently by the audience in concrete terms, although it could leave enduring impressions on the minds and lives of the audience. Even putting a theatre production in a recorded video/DVD form still requires production teamwork. As a transient industrial undertaking, every time a theatre production is sold (performed) to a paying or invited live audience as a live presentation, practically all categories of production functionaries are mobilized. This is because both the primary/raw and finished materials of musical arts theatre are human beings who continue to need management every time a finished theatre project is put on, live.

There are six media of communication used in indigenous African musical arts theatre presentations. These are dialogue, mime and dramatic gestures, music (accompanied or unaccompanied songs and instrumental music), dance and movement, costume and scenery. The modern theatre adds sophisticated creative lighting. Each of these components has to be interpreted independently, and thereafter integrated with the others into a unified finished product – the total theatre. Theatre uses specialized processes of presentation or interaction known as acting. Acting is the make-believe or simulation of real as well as imagined life situations. All the media of communication are not necessarily required in every genre of theatre presentation.

There are the following major genres of theatre:

- *Straight or dry drama*, called a *play*. It usually involves acting out a story by employing the primary media of verbalized dialogue, scenery and costume. There may be incidental music, mime and dance.
- *Music-drama/musical/opera/vaudeville*. Any of these stylistic versions of drama performed as a musical process involves acting out a story by employing the primary

media of music (recitatives, songs, choruses, instrumental music), costume, scenery and to some extent straight dialogue and dance. There may be mime also.

- *Danced drama* employs dance, mime and music as the key media for acting out a story. Music would be instrumental. There could be vocal music, not necessarily conceived and performed as song. Costume and scenery are equally important. Dialogue would be very incidental.
- *Mime shows* employ mime and costume to dramatize a theme or a story sketch. There could be incidental music, dance and scenery.
- A fifth genre, the *total theatre*, is found in many indigenous African musical arts conceptualizations, and is marked by structural representation and integration of all the media of theatrical communication.

It must be noted that the above distinctions are not rigid. In this Unit, we are concerned with all the genres of theatre, with the exception of, perhaps, the straight drama.

In any kind of dramatic theatre a production team is invariably involved, and the members collaborate closely to achieve a unitary objective – the finished production. Some members of the production team are very active all through the life of a production, from its inception as an idea to its finished product and final public display. Some are more active at the stage of conception of a theatre idea, others at the stage of assembling and organizing the raw materials, human or otherwise for a production. Some others become involved at the stage of structuring and molding the materials into a finished project; while there are other team members who become actively involved at the point the project is ready for public viewing.

STEP II *The production team*

There is a hierarchy of authority and responsibility needed to make a theatre production business work efficiently. But it must be emphasized immediately that even the seemingly least important member of a production team is as vital in her/his role as the head of the team. Any dereliction in the execution of a specialized or assigned responsibility, whether at the highest or lowest level of authority and expertise, could mean the collapse of the business of a theatre production. A professional disaster occurs when an audience has been given a date, and has assembled at the venue only to find that a show is not on, as advertised; or that it has been a haphazard affair.

The following are the key members of a production team:

- The *producer* is the administrative boss of a production. Quite often she/he is the sponsor or financial backer. Otherwise, she/he has the responsibility to procure the finances. She/he determines the administrative matters connected with the production, and may also be the financial owner of a production as well as the originator of a production idea.
- The *artistic director* is the artistic boss of a production. She/he, as a professional or specialist, heads a team of other specialists whose talents and expertise are pooled together in the formulation and fabrication of a theatre arts production from an

individual's idea into a public reality. She/he is specialized in interpreting a script or story for an audience, and directs all categories of actors who give life to her/his interpretation of the raw material. The artistic director consults with, and gives directives to, the other creative specialists that include the musicians, the designers (set, lighting, costume, props), and the choreographer. These are the creative complements of the artistic director.

- The *musical director/conductor* organizes, interprets and directs the music needed for a production.
- The *script writer/playwright* develops an idea or theme into the play script or scenario – the story line – providing dialogues with acting, stage, environmental and effects recommendations. She/he could produce or adapt an original work; or could develop a producer's or director's ideas, story and production perspectives into a play script.
- The *composer* sets the dialogue, called the libretto or lyrics for a music-drama/musical/opera/danced drama to music. The composer, having studied the script, consults with the artistic director and, as need be, the choreographer. She/he then composes the music for the dialogue, poems/lyrics, dances, mood settings, overture or opening music, intermissions, and the dramatic actions as well.
- The *choreographer*, in consultation with the artistic director, and in collaboration with the composer, designs and creates the dances and movements as well as produces them artistically.
- The *production secretary* is the producer's administrative complement. She/he keeps all the records of the production business, and runs the secretariat for the production on a routine basis.
- The *technical director/scenic designer/lighting designer/costume designer*. In small-scale theatre projects, a versatile creative personality could combine most or all of the above production duties. Otherwise, the designers could be consultants whose specialist designs the technical director either interprets as physical structures and atmospheric effects, or organizes and supervises in production. An elaborate production or a professional group would have separate specialists for the various design jobs that are, in themselves, disciplinary specialization in the study and practice of theatre.
- The *stage manager* is the organizational and artistic complement to the artistic director. She/he coordinates the stage activities of all the production crew, handles the rehearsal arrangements, and takes rehearsals in accordance with the artistic director's blocking and briefing, in the absence of the latter. During shows, she/he supervises the setting and striking of sets, the readiness of artistes, the props and backstage discipline. She/he could take over full responsibility for subsequent public performances of the production where the artistic director is an invited expert.
- The *actors and actresses/instrumentalists/dancers* are the human, "plastic" materials central to a performance. Known as the *artistes*, they are the models through whose stage business an audience appreciates the ideas and creative ingenuity of the creative and interpretative experts. The actors and actresses bring a play/opera/musical/danced drama/mime sketch/music-drama to life, interacting through the medium of

dialogue, songs, mimes, dances, movements, action and gestures. Included here as artistes are the musicians who reproduce as sound the music creation/ideas of the composer/arranger/musical director; also the dancers who give graphic spatial and terpsichorean representation to the choreographer's ideas.

- The *business manager* is in charge of publicizing the production, printing tickets and posters, ensuring the comfort of the audience, and accounting for the proceeds that may accrue in any form to the producer. He works with a *publicity crew* that advertise the show and a *front office crew* that take charge of the venue, sell the tickets, organize seating as well as ensure audience comfort.
- The *production crew* that function under the stage manager:
  - The *wardrobe person* is responsible for organizing the costumes designed for the production, and takes charge of them in between productions or performances.
  - The *property person* takes charge of the movable objects used on stage, called properties or "*props*".
  - The *stage hands* set the scenes, and shift the sets in between acts and scenes.
  - There may be other duties such as the *prompter* and the *call person* depending on the scale and demands of a production project. The production crew is supervised directly by the stage manager.
  - The *technical crew* works under the technical director, who liaises closely with the stage manager. The technical crew consists of artisans who construct and assemble the designs of the scenic and lighting designers.
  - The *electrician* wires, mounts and operates the lights as well as other electrical appliances under the direction and supervision of the technical director/lighting designer.
  - The *stage carpenters* construct the scenery and the props, mount the stage fixtures as well as carry out repairs.
  - The *painters* paint the sets and other stage props.
  - The *effects person* operates the technical and sound effects.

There may be other duties depending on the size and needs of a theatre project.

STEP III *The making of a theatrical project*

The journey of a theatre product starts with the conceiving of an idea or a theme. A producer who originates or accepts the idea or theme recruits an artistic director, a composer and a playwright as need be. An artistic director could conceive the idea and then seek a sponsor (a producer), if she/he is not also the producer. The idea or theme could equally originate with the playwright, who develops and scripts it into a play/scenario, and then canvasses for a producer/artistic director when she/he is not the same person. Otherwise, an idea or theme is passed on to a creative artist, the script writer/playwright to develop into a play script/libretto/story line. The interpretative approach in scripting the scenario takes into account the kind of treatment of the subject matter desired by the originators/sponsors of the idea. It is possible that an already existing script could be adopted and possibly adapted

by a producer/artistic director, thus jumping one stage in the process of making a musical theatre project.

Once a script or scenario is adopted and ready, the artistic director assumes full responsibility for making it come to life. If music and dance are involved, the artistic director recruits or/and consults a composer, a music director and a choreographer as the case may be. The artistic director's interpretative approach guides the composer/music director in creating suitable music sounds. Further in creating the form and structural content of the music, the choreographer's ideas are taken into consideration where necessary. In a danced drama, the choreographer, who becomes the artistic director, works closely with the composer except where an already existing composition is used as the basis of a dance creation, such as a ballet or modern dance or an African danced drama.

When the composer's work is finished, the musical director sets about assembling the music personnel – instrumental performers and singers. The musical director interprets and produces/conducts the music score performed by the musicians. As soon as the music is ready, the choreographer's main work starts. She/he designs, creates and structures the dances and movements where desired, and proceeds to teach and produce the dancers and/or actors. In so doing, the choreographer keeps in view the artistic director's overall interpretative vision of the character and style of the dances where the production is not an abstract dance theatre such as ballet and contemporary or modern dance theatre. In ballet and contemporary/modern dance theatre, the choreographer is the same person as the artistic boss of the project.

With the music and dance taking shape as structural components in a production such as is being embarked upon, the artistic director proceeds to direct the actors within the physical space and set fittings already constructed or mapped out to her/his specifications. By then, she/he is already in consultation with the technical director and the designers about the production of the sets, lighting facilities, costumes and other technical details. The artistic director integrates and blends all the separate artistic and technical components into a neatly structured and unified product. The stage manager is always on hand with his production crew to ensure that the actors, rehearsal place and space as well as the other rehearsal facilities are always ready for the artistic director's work.

The business manager, her/his publicity crew and other assistants set to work with the necessary promotional and organizational spadework that would attract an audience when the production is getting ready for a public presentation. Arrangements are made to ensure that the audience is properly accommodated, in an advertised, prepared venue.

Before the first presentation of the finished product, called the *premiere*, there should be costume and technical rehearsals. At this stage, the contributions of the various design departments, particularly lighting and costume, which highlight the overall artistic-aesthetic vision and ingenuity of the creator and artistic director, are tested for effect, and given their finishing touches. The moods, scenery, costume, sound and lighting effects created by the designers place artistes and the story in diurnal time as well as in cultural time, place, character and location.

In an amateur class production, it may not be possible or necessary to mobilize all the theatre production personnel, expertise and technology identified above. The scale of every production and the funds as well as facilities available will determine what is possible.

However, ingenuity, enterprise and an ability to innovate, adapt or improvise as the case may be must be emphasized. A primary purpose of this Module is to generate such mental ingenuity and excitation that would explore and harness all the resources possible in a given situation and environment for the maximum success possible.

Evaluation of a class theatrical project should be based on the ability of a team to adapt and explore local materials and human resources as much as the artistic and technical qualities of the finished product. In class or departmental productions, it may be necessary for a student to be an artist as well as take on production duties in order to gain wider experience of theatre productions.

STEP IV

Topics 2, 3 and 4, which follow, are three alternative theatrical projects possible in an educational institution. A class should opt for one as a class production project for the year. In the first three years of university or college, a class or a student should have had experience of the three types of project. A class theatrical production project should be tackled as a collective creativity and production enterprise. Every member of the class will be encouraged to participate actively in the creative/production process in at least one capacity or the other. There may be a story outline. But as much as possible, there should be no pre-written dialogue if the class is working on an original group creation. This recommendation is without prejudice to operatic works or musicals where a libretto or lyrics, as applicable, are necessary. In other instances, it will be a creative experience to have the actors work out their own dialogue in a kind of group-creativity exercise, close to African indigenous theatre practice. Some of these lines, when they have taken shape as a group creative effort, could then be written down and set to music.

The class should elect an artistic director, a composer, a music director, a choreographer, a production secretary, and any other relevant production official.

The production secretary is required to keep a step-by-step, up-to-date record or log of the progress and process of a class project from the first meeting to the premiere. This will be assessed along with the finished product by the internal and/or external examiners. The grade awarded a class by the examination jury would be reflected in the individual score of each member of the class, irrespective of the particular role played, big or small. It is therefore in the interest of every member of the class to contribute effectively to the success of the group project. Every member of the class should at the same time be required to submit a very brief account of her/his role in the project. Where a class is too large, it could be divided into as many teams as are convenient to work on different production projects. A good enough production could be performed to a wider audience as a public relations or commercial venture.

TOPIC 2 Class production project – dramatic improvisation

STEP I

Choose an anecdote on a contemporary/historical/indigenous/mythological theme, an event, or an idea contained in an indigenous/modern philosophy or proverb. Discuss the implications of the chosen topic exhaustively, with a view to discerning its human or societal meaning or lesson/s.

STEP II

In a continued group discussion, develop a story around the theme of the anecdote or event. If a philosophical idea or a proverb is chosen, develop a story that would illustrate its meaning or lesson. Every member of the class or group should endeavour to contribute to the exercise of elaborating the theme into a story of human or human-supernatural confrontations. Plot the scenario of events, including clearly developed locations, settings and characters. Bear in mind that dramatic theatre invariably calls for a confrontation between two or more principal protagonists, usually of contrasting personalities, ambitions or ideologies. Other characters are created to support, engineer, save, divert or subvert the opposing principals as the plot and conflict develop up till the conclusion of the dramatic exposition. That is when the conflicts are resolved and a human/societal/ideational/ideological ideal or moral lesson is delivered.

An ideal is commonly that in which the character or idea or objective with more cherished moral/ideological/culturally positive values or virtues in a society survives or overcomes its undesirable adversary. A gripping drama is that in which the storyline keeps the audience in suspense or anticipation, and we are never sure that the ideal will ever triumph because of the overwhelming might and advantages of the forces opposed to it. Challenges and tension build up to the last and most disturbing confrontation, which is the climax. Hence we often talk about the hero/heroine versus the villain in a dramatic work. Other forms of dramatic confrontation in which there are no clearly defined heroes and villains, that is, forces a society categorizes as good and evil, are possible.

A successful play script or scenario depends on the development of convincing characters, often larger than life, but within the bounds of audience experiences, imagination and worldview. When we are dealing with mythological characters such as ghosts, spirits and other superhuman protagonists materializing in live-form and live-size roles to interact in human affairs, we expect to encounter unnatural shapes as well as character traits and feats that are not normal with humans.

It is possible for the good character, the heroine/hero in a play, to be killed in the confrontations. But the idea or moral she/he stands and dies for should be allowed to survive and triumph in the end so that her/his death would be vindicated. If the heroine/hero dies, the dramatic story becomes a *tragedy*.

A presentation that dramatizes hilarious escapades and confrontations, and which ends on a happy note without missing a track of the underlying lessons on human ideals, is categorized as a *comedy*.

There are other kinds of dramatic works. The emphasis in the class projects should not be a study of tragedies and comedies or whatever else, rather to create an entertaining theatre piece that is tight, gripping, and with believable characters in imaginable human situations. It should also be a story with a beginning, and a development in which plots, sub-plots and locations are encountered leading up to a climax, which is the section where crises, tension or confusion peak. Thereafter we expect the end, a denouement, which is a resolution of the climax.

The artistic director should preside over the exercise.

STEP III

The artistic director should distribute character-parts in the story to members of the class/group according to capabilities and dispositions. There could be group-actors or choruses or dancers as a scenario may dictate. During the rehearsals, the actors should work out the dialogue lines, if improvised, to carry through the scenario. The choreographer should create the dances as required, while the artistic director directs the stage business, and coordinates all other functions. Rehearse as often as it takes for all the categories of actors to formalize their spoken/sung lines, if improvised, and master their acting, music and dances. Use whatever is available or affordable to create or improvise stage sets, costumes and props if the institution has no proper theatre facilities. Personal discipline and consideration for others – team spirit – are imperative for success in a theatre production. As such, regularity and punctuality at rehearsals and other production meetings or duties should be monitored. The production secretary should keep a register. Those who absent themselves from rehearsals should be penalized through loss of marks after a class grade has been assigned.

STEP IV

The theatre piece should last between 30 minutes and one hour when finished. Give a presentation for an institutional audience, and for the assessment of an examination jury.

TOPIC 3 Class production project – dramatization in mime or danced drama

STEP I

The theme should also be of dramatic potential, and taken from contemporary/historical/indigenous/mythological sources, an event, a philosophy or proverb. The choice should be discussed by the class and developed into a story. Appoint relevant production personnel.

STEP II

In mime sketches and danced drama, no dialogue or song is necessary. As a result, characterization as well as communication using the body as the primary medium of expression must be very convincing. The artistic director/choreographer should distribute parts and collaborate with the other functionaries to transform the story into mime or danced drama theatre. The moods and character traits must as much as possible be conveyed through music. A leitmotif is a short musical figure or phrase that signifies a character. When it is established and heard, the audience knows that the character it signifies is involved in an imminent action even before she/he comes on stage. Use leitmotifs as necessary. Note that in danced drama, the dances must not be mere artistic dancing such as marks ordinary dance music. The dances should be meaningful, illustrative and purposeful, that is they should encode texts that the audience can easily understand. As such, the artistic features and staging of emotion should derive from knowledge of the African concept of poetic-dance. Danced sequences should propel the storyline towards an objective. Confrontations are staged as choreographed actions and gestures and moods without words. The transpiring storyline must be graspable at any point. The scenario for a dance-drama must have a beginning, a development and an end, the same as in drama theatre. We must bear in mind that all the features of a good drama are applicable in danced drama as well as mimetic theatre. The primary difference is that while the former relies heavily on dialogues, spoken or sung, the latter relies on meaningful gestures and danced texts/significant actions.

STEP III

Rehearse for presentation as recommended in Topic 2, Step III.

STEP IV

The duration should be between 15 minutes and 30 minutes. Give a presentation for an institutional audience, and for evaluation by an examination jury.

TOPIC 4 Class production project – improvised sketches: solo/duet/trio/quartet

STEP I

A class could be broken up into smaller units of one, and not more than four members per production unit. A unit, whether of one or more persons, may choose to do a sketch based on a cultural tale, a news item, caricature of personalities or other life forms or situations, a topical occurrence etc. This should be fashioned and dramatized with costume, make-up, mime, monologue, dialogue, music, dance and other components of stage business as appropriate.

STEP II

Rehearse as a unit until the sketch is ready. A presentation should last for between ten and 20 minutes. A chain of short sketches on thematically related or unrelated subject matter could be accommodated within the flexible time limit for presentation. In a small production unit, production duties are not too compartmentalized. Members work in various capacities. But leadership must be defined, and a fair distribution of responsibilities to all members must be ensured. In a solo sketch, the solo artiste combines every role from production duties to portraying the character/s.

STEP III

Each unit should document the process of achieving the finished product. The presentation of selected items for evaluation through public viewing should be scheduled as soon as all the production units in a class are ready with the various projects.

MODULE 207
School songs technique

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GUIDING ANALYTICAL, CRITICAL AND AESTHETIC MUSICAL INTERPRETATION AND APPRECIATION

TOPIC I Understanding a song text and its structure as aid to interpretation

STEP I

When a singer performs with proper artistic expertise, emotional commitment and interpretative sensitivity, the song is bound to evoke empathic appreciation. It is difficult for a singer to achieve such a level of interpretative communication unless she/he feels cognitive rapport with the subject matter, context, sentiments as well as metaphors informing the song text. Most African adults and youths who have had modern classroom school education may have been turned off the right attitudes towards musical arts appreciation in general because of the current conceptualizations, curricular contents and methods of musical arts education in contemporary Africa. African learners may have been made to learn meaningless foreign songs that they performed mechanically at a tender age, such as:

Baa baa black sheep
Have you any wool?
Yes sir. Yes sir.
Three bags full.
One for the master
One for the dame, and
One for the little boy who
Lives down the lane.

For an English child, a sheep is an animal that provides wool in quantities that are used to make warm clothing that keep her/him warm and comfortable in the winter. As a result, the primary cultural sentiments of the average English child about sheep could be as necessary providers of clothing materials that protect one from a harsh climate. If the child has to eat meat from sheep, such meat is given another name such as mutton, not “sheep meat”.

On the other hand, sheep is merely a valuable source of meat for an average African child who has no environmental experience of winter cold. When an African sheep is killed for its meat value, the scanty hair on its skin is singed off over fire. Sheep hair is something that cannot be easily chewed and enjoyed, in fact something useless, and of dietary nuisance value. The song is, therefore, utterly meaningless, in fact ridiculous, to an African child unless "meat" is substituted for "wool". For meaningful culture contact or transfer, the melody could be kept but the entire lyric would then be recast. No music teachers in Africa are known to have bothered to attempt making some cultural sense of the song before feeding it to tender African minds who have no imagination or sensation about winter but rather experience the sun's heat and climatic sweat, and longing for any bit of animal protein in a meal.

It would be difficult, therefore, for an African child in an African environment and cultural setting to make any sense out of a song that is so remote from her/his cultural imagination or environmental experience. The song could, however, make sense in a world geography classroom in Africa as an introduction to the discussion of the cold regions of the earth. Otherwise, a child would have problems singing the environmentally meaningless song in a music classroom with proper interpretative sentiment and emotional feeling. There are many other foreign songs that are currently preferred by teachers at all levels of education up to the tertiary institutions as a result of humanly and culturally inappropriate curricular decisions for musical arts education in Africa. And yet Africa is not lacking in culturally relevant songs suited to the human environment and cultural identity of, particularly, impressionable young learners. It is for the same reason that learning materials in early education should primarily derive from children's cultural, environmental and life experiences, and cross-culturally conceived learning texts should be methodologically generic, enabling teachers and learners in any cultural locale to use them as a guide to researching, sourcing and interpreting local materials and experiences.

We equally find that in college singing activities, African youths and adults are required to sing some grand foreign songs, the sentiments and cultural meanings as well as interpretative qualities of which they do not comprehend, and may never experience in life. And yet, ironically, in singing competitions, also at examinations in voice in Africa, marks are awarded under the category of "interpretation" for songs that the singers feel no emotional rapport or cultural empathy with.

Furthermore, there is the bio-cultural phenomenon called voice culture or intonation that underscores vocal aesthetics. Some cultures use and cherish wide tessitura, or range of vocal tones, for contemplative singing. Others favour a limited voice range, at times just enough to make musical sense out of a tonal language. Virtuosic complexity and melisma do not automatically conjure emotive affect, therapeutic enrichment and aesthetic affect in vocal music experiencing. Most songs that people enjoy at contemplative leisure and periods of self-delectation are simple and vocally modest. African songs could be logogenic for philosophical, pragmatic and social rationalizations of the sense and meaning of music. They use a small range of tones often determined by the speech tones of a language such that meaning will not be compromised on artistic or egotistic fancy. Complexity does not necessarily conjure aesthetic or humanly quality. The ambit of most vocal tunes in Africa does not exceed an octave because of the philosophy of all inclusiveness – every member

of the community should partake of the social and health values of group singing. Also the African aesthetic principle requires the communication of the meaning and sentiments of a song text.

Some cultures of the world prefer vibrant vocal qualities, a tremolo effect in singing. Others prefer open head tones, and still others admire nasal tone qualities. Some cultures cherish the profound bass voice as the ideal male voice while others love ringing, bell quality tones (tenor voice) as the ideal male singing voice.

Composers usually compose for the voice culture of their various societies or target audience. The issue of voice culture also implicates the scale culture. Songs are conceived intuitively and realized technically to reflect the environment, philosophies, sentiments, vocal aesthetic, also the way of life and the musical-idiomatic preferences of primarily the culture of origin and consumption. The ideas and human and cultural factors then constitute the essential cognitive factors in performance interpretation and appreciation.

In school and church music, Africans seriously parody European-American human-cultural identity in attempts to appear sophisticated in Western-cultural terms. The preferred songs and choruses contradict their musical-cultural imagination as well as voice cultures in attempts to "interpret" European classical songs or choruses with which they have neither soulful rapport nor vocal culturation. The result is often adversely pathetic and absurd when the effort does not even aspire to indigenize the songs to suit African vocal aesthetics. Indigenization would include rearranging the songs to suit the average vocal tessitura of willing singers. With proper voice training and cultural orientation as to the sentimental and artistic backgrounds of a foreign song, there is no doubt that an African singer has the biological capability to perform a European classical song with the intended interpretative nuances. It is, however, more human, and also makes strong inter-cultural sense, to give a cultural flair to a foreign song, as is the enriching experience of music-borrowing practices in indigenous Africa.

Music is a cultural and sentimental art. While voice-training exercises will be aimed at culturing voices to cope with modern African classical composition as well as the standard classical compositions of other cultures, the emphasis in school songs should be on performing cultural and culture-related songs. Observation reveals that these are performed with a heightened interpretative spirit. They are also better appreciated by normal African audiences. Foreign songs will be introduced sparingly, and with adequate cultural rationalizations in schools. The aim should be to sensitively introduce children to the cultures, languages and sound patterns of other world peoples in accord with a increasingly expanding worldview and merging global cultural trends.

The discussions in this module are designed to cope with both local and foreign songs. We do, however, continue to advise that emphasis should be on local songs, indigenous and modern. The module is designed such that the prospective schoolteachers who are in colleges and universities should personally gain the cognitive experiences crucial for effectively handling the subject in schools.

STEP II

Students should perform the preparatory activities for practical classroom music making sessions discussed in the Ensemble Unit of *Learning the musical arts in contemporary Africa* in order to gain personal experience of what knowledge they will impart to learners. Start with paying attention to proper singing habits, and then introduce and teach a chosen song. It must be noted that in school exercises, the learners should be encouraged to contribute songs for class singing exercises. Attention should focus on singing the correct pitches with proper articulation of vowel sounds in the text. It may not be necessary during a lesson period to learn a full song as if for public performance before proceeding to Step III.

STEP III

The song will be analyzed as follows:

Give the cultural background and context of the song with a view to exploring the meaning of the text, and the need or sentiments that necessitated its composition.

Analyze the structure of the text. For instance:

- Find out how many times a line of text is repeated in a complete rendition of a strophic form.
- If it is through-composed, detect any recurring line/s of text.
- How are the recurring lines of text treated musically?
- Is each re-occurrence sung at the same or a different pitch and with the same melodic detail?
- Are the repetitions of sections for musical, emotional or emphatic reason?
- Are repetitions of textual phrases/words set to completely new melodic structures or variations of the original melody?
- There may be syllabification or other vocal expressions that have no lingual meaning, but which have cultural significance at the same time as they contribute to the melodic essence of the song. Do they have artistic-aesthetic significance such as completing the phrase sense of text setting or adding melismatic embellishment to the melodic progression?

The above are some of the common features of the indigenous musical rationalizations of song in Africa. The non-textual syllables and vocables may have meanings or constitute musical signs in the context of the song or the culture. The meaning could be an onomatopoeic signifier of movement, location, behavioural trait, animal/bird/human sound, surprise etc. It could be an expletive expressing affirmation, disgust, approval, elation, wonder, beauty, strength, anger etc.

Plot, graphically, the structure of the song based on the lines of the text. Use letters a, b, c, d ... to represent different lines of text in the order that they are introduced or repeated or sung to a different melodic line/phrase. Use the Arabic numerals 1, 2, 3, 4 ... along with the letters as analytical shorthand to show whether a repeat occurs with or without melodic variation. An example could be $\| \; a \mid b \mid a_1 \mid c \mid a_2 \mid a \mid b \mid b \mid a \; \|$, which symbolizes that

phrase a is followed by phrase b, followed by a variation of phrase a, then phrase c, second variation of a, an exact repeat of a, two unvaried repeats of b, and finally an exact restatement of phrase a.

TOPIC 2 The melodic structure of a song as an aid to creative arrangement, dramatization and/or dance

STEP I

An indigenous song has a recognizable sound and form. But the internal structure changes over a period of historic time as generations of singers exercise normative freedom to add, subtract, alter and transform aspects of its feature according to evolving cultural-human experiences. In the same manner, teachers and learners should feel free to judiciously reorder or modify the form and content of an extant song as a necessary exercise in creativity. The purpose should be to creatively explore and extend the artistic, aesthetic and developmental potentialities without obscuring the significant sound. If the significant sound is completely obscured, a new composition will emerge. This is not what the exercise is about. The activity intends to give training in the art of arrangement as well as creating original compositions.

In class song sessions, what should be of primary concern is not the number of songs that learners are made to sing aimlessly and meaninglessly without cognitive intellectual insight. Rather the aim should be for each new song to constitute a constructive growth in creative experience and interpretative skills; also the sensitization of analytical appreciation disposition. A school song period should not be approached the same way as extra-curricular choir rehearsals. The former is a systematic creative procedure. The latter complements the former as an ideal forum for increasing performance repertory without prejudice to the fact that songs learnt in school song classes can be part of the repertory of a school choir.

The following steps are designed to stimulate skill in creating, arranging and adapting indigenous songs or any available music of other world cultures, analyzing and manipulating their inherent structural elements.

STEP II

Learn and hum through the new song in order to appreciate the melodic interest, and from there its structural merits, without bothering about the text.

STEP III

The class should then analyze the melody and the entire musical texture if it is rendered with other voice parts and/or instrumental lines found in the original version. It is to be

noted that school song activity includes instrumental voices. Analytical discussion should focus on:

- Elements of form: The form could be any of the responsorial melodic structures studied in Volume 1, Module 101. It could be through-composed in the hymn style, in variation form, or any other form. If the item is an extended presentation there will be an overall contextual/scenario form in addition to the sectional forms. Plot the various sections graphically, that is, using symbolic markers, and note where and how something musically or textually new occurs in the presentational sequence.
- Textural features: Identify any distinctive features such as accompaniment, and its nature if the piece is a monody, that is a defined solo presentation with an accompaniment. Note any new melodic materials apart from the primary theme. These may have been introduced for purposes of artistic or emotional balance. There may be homophonic and polyphonic sections in the same piece. Identify the features of homophony or polyphony such as the number of voice parts, manner of entry of the parts, unilineal melodic structures, imitative features, incidence of harmony etc.

STEP IV

Having now understood the structural features of the song, sing it again, collectively, with necessary accompaniment. This is the time to explore new ways of extending the form, enriching it artistically and aesthetically. The rhythmic/melorhythmic structures may recommend theatrical movement in dance or mime. The text – original and extemporized – may excite any dramatic interpretations. The entire class or individuals will be encouraged to explore such associated theatrical enrichments of a song. The school song exercise would then become an exciting interpretative and discursive experience. A little fun does not hurt in a learning situation. Fun gives young learners a more lasting impression of the knowledge communicated. Any theatrical interpretations will be supplementary to the song, and should not be allowed to transform a school song session into a dance music or musical drama activity. It is useful to note that subtle vocal dramatization, where a song recommends it, is an exciting technique of song presentation.

TOPIC 3 Developing a critical vocabulary

STEP I

After the performance of a piece as in Topics 1 and 2 of this module, the class will engage in a critical appraisal of the experience. Such an exercise will assess the quality and/or suitability or otherwise of the voices that sang the solo parts, if any. It should be noted here that different qualities and ranges of voice are suitable for certain emotions and content of songs. A good singer selects songs that will portray to the best advantage the qualities and potentialities of her/his voice. The critical exercise should also dwell on the quality of the new arrangements of the piece accomplished by the class or individuals. What elements

of the new arrangement, for instance, have made the piece more interesting, or probably detracted from the cultural or aesthetic merits of the original? If an accompaniment was added, did it enhance the appreciation of the song in any way, such as making it more alive? Or, has it distracted attention from the quality of the melody, and how?

Critical comments should be open-minded and argued, and should give credit to, as well as query, the creative efforts of individuals. This will inculcate in young learners the discipline of coping with criticisms, and particularly coping with errors, mistakes and disappointments as positive learning experiences. Critical appraisal should identify who, for instance, provided an exciting or imaginative accompaniment. Who, in the enthusiasm or emotions of a performance situation, demonstrated consciousness that an accompaniment part should not engage in loudness or musical activity that obscures the principal line or the textual interest of a song? If the class or individuals introduced dance/mime movements or dramatic sketches to enhance the presentational interest of a song, how interpretative and enchanting were the efforts? Such theatrical extras could make the essential communication in a song more visually fascinating and/or illuminating. On the other hand, they could be totally unnecessary in a song. They could also constitute inappropriate efforts that detract from the overall message of the presentation.

The above are only samples of areas of critical attention that could enable enlightened appreciation of the artistic-aesthetic merits of a musical (song) presentation as a critically involved audience instead of as an emotionally apathetic onlooker. Creative personalities need audiences that are critically alert and articulate, and thereby motivating. Objective criticism, deriving from factual references, helps a creative personality to improve. It also curbs the tendency to indulge frivolous fancies in the guise of creative, interpretative or presentational freedom. The objective in these exercises then would be to develop, through active participation experiences, knowledgeable and critically modern audiences and artists right from school age.

STEP II

Use specific, also appropriate aesthetic/artistic terminology and metaphors as much as possible, when pursuing the above lines of critical appraisal of musical arts performances. The choice of terminology that will communicate the appropriate impressions could be indigenous, in the local language, or classical/conventional in English or French or any other language. It would be advisable, occasionally, to have students write down a critical evaluation of presentations as individual exercises on perception and criticism. These should be discussed and graded as class assignments.

TOPIC 4 The plan of a creative singing period

Plan a creative singing period along the following recommendations:

- breathing and voice-development exercises
- learning and analyzing a new song/s
- critical appraisal of a performance
- revision of old songs and/or concluding performance of a song in progress

The time allotted to each of the above singing period activities could be in the ratio of 2:5:2:1.

TOPIC 5 Teaching and learning aids for school song (with rural music teachers and learners in mind)

STEP I

For pitching or/and playing of songs for children, rely on the following non-vocal aids:

- pitch pipes or tuning forks
- recorders and other simple melody instruments such as the traditional flute and string instruments
- keyboard instruments – indigenous or Western classical

STEP II

Where a song recommends it, particularly indigenous songs, singing should be accompanied with suitable music instruments, indigenous or European classical, available in the school location. This gives an opportunity for more learners to be involved creatively. Adding instruments also ensures participation by all, bearing in mind that there could be learners with voices that have not been attuned to singing in tune with a group, and that no learner should be excluded from practical music experiencing. Playing some indigenous music instruments helps the development of rhythm sense as well as a critical listening attitude in vocal ensemble situations, as the instrumentalist must be keenly aware of the voices. It is important that a song should be learnt properly before instrumental accompaniments are added. Every learner must participate in a singing experience irrespective of voice quality. This will enable feeling the nature and structure of the song whether or not s/he eventually plays an instrument for any reason. As much as possible, the learners should be given the chance to experience working out independently the appropriate accompaniment, vocal or instrumental, to a song.

STEP III

Songs can be learnt by rote where everybody in class is not fluent in reading written music. The following further audiovisual options could be used in learning new songs, depending on the available equipment and/or the level of musical literacy of the class:

- a board or sheets for writing music scores or structural-analytical symbols
- individual copies of the music score that can be distributed to learners who read music
- an audio reproduction machine such as a tape recorder for playing back recorded pieces
- manuscript books for writing new songs in school situations where photocopying facilities are either not available or too expensive

MODULE 208
Performance

UNIT 1 – STUDY OF SOLO AND ACCOMPANIMENT INSTRUMENTS 159
TOPIC 1 Approaches to education on performance 159
TOPIC 2 Literacy approach to the study of indigenous music instruments 160
TOPIC 3 Instruments of specialization 170

The level of expertise on the performance of a music instrument is not a matter of the year of academic study in an institution. Moreover, a student who is already playing a music instrument, African or European classical, may wish to learn a new instrument. In this *A contemporary study of musical arts* series, we are primarily concerned with general education on the performance of African indigenous music instruments and musical arts theatre. This module on performance, like the module on music theatre, is therefore, the same content as Volume 1, Module 108, reproduced for the convenience of a learner using this volume in an appropriate year of study.

Study of solo and accompaniment instruments

TOPIC 1 Approaches to education on performance

STEP I

In African indigenous societies, music education is an oral as well as practical process. So, also, is the learning of instruments. In some societies, there is a formal approach to the acquisition of skill on an instrument. A child who has exhibited some skill and interest on a mother instrument could be apprenticed to a mother instrumentalist who coaches her/him on it.

In some other class-structured societies where a person's occupation is also determined at birth by her/his family's economic profession, there is the tradition of the musical artistes' class, and consequently a subsistence profession. Every child born into a family in the musical artistes' economic class is expected, by virtue of birth, to pursue no occupation or skill other than music and/or dance. The child may or may not be talented, and may not even develop to be a proficient performer. Still, she/he is bound to earn a living as a professional musical artiste, as per societal regulation.

Other societies that are not class-structured societies may also have a different logic of musicians' families. A family may specialize in an instrument type. It is expected that the expertise should be passed on by inheritance. Society expects that a child born into such a family should have the potentiality to become a specialist, like the parent, on the family's instrument or other musical arts specialization. Proficiency, however, determines social recognition and patronage, as children from outside such families have equal chances to compete to become recognised specialists on the instrument.

There are African societies where no formal apprenticeship system is practised and there are no musicians' families of any distinction either. Proficient musicians emerge by first developing skill and interest while performing in children's groups. The children construct copies of adult instruments and perform them in children's ensembles for the appreciation of peers and adults as well. A gifted and enthusiastic child develops further by observing adult performers on an instrument, and re-creating adult music on her/his children's copies. A child may be recognised, and recruited to join an adult ensemble. Other children or grown-ups may be recruited directly into a mature ensemble without the need for a previous demonstration of capability. The recruit may then graduate from simple accompaniment instruments to performing on the mother instruments, depending on ambition and practice. There could be occasional informal guidance from experts.

A child whose parent is a mother instrumentalist will have a greater tendency to develop skill on the parent's instrument or specialized music type. She/he may not necessarily grow up to join or take over from the parent.

Generally, most mother instrumentalists graduate from accompaniment instruments to a mother instrument. The would-be mother musician gains capability in the process to coach recruits, arrange music for the instruments of an ensemble, and learns how to correct faulty performances.

STEP II

The study of instruments in the modern African educational system should emphasize formal acquisition of skill on indigenous music instruments, as many learners grow up without practically experiencing indigenous musical arts practices. Every African music student must develop skill on an indigenous instrument. It is important, however, that while encouraging the indigenous system we adopt a literary approach to instructions as well, even where, ideally, indigenous specialists have been recruited as instructors. The literacy approach is inescapable in modern musical arts education in Africa, since we have to produce intelligent, literate performers from persons who must have missed the protracted period of learning by rote and imitation required for indigenous performers to develop into experts.

A performer on any music instrument never stops practising to develop or improve skill. Playing well on any music instrument demands a lifetime of learning and playing, after basic proficiency must have been acquired through a tutorial process. Any literate composer for indigenous music instruments needs to adopt a written music approach. We note that the extant indigenous African music instruments are already standardized according to the African concept and practice of *relative* standardization. In Africa, a literacy approach to the study and performance on indigenous music instruments does not need to wait until such a time as the modern practice of standardization, if desirable, becomes applied to African music instruments. A composer merely needs to provide brief explanations on how her/his written scores for indigenous instruments should be read and interpreted.

TOPIC 2 Literacy approach to the study of indigenous music instruments

STEP I

We have to devise a simple notation suitable for every instrument type. It is important in modern education that a music student develops the ability to perform from a written score without prejudice to the parallel development of skill on the African indigenous performance-composition principle, which compels the ability to extemporize and improvise. These are strong African performance traditions that we must strive to maintain and advance into contemporary reckoning. Developing a notation device should not be seen as a difficult task. Competence in manipulating rhythms and the ability to produce tones or notes on an

instrument are all the pre-requisites we need. What follows are some examples of how to devise notations that would be useful for learning how to play non modern-standardized music instruments as well as writing music for them.

STEP II *Performance-study of single-toned music instruments*

There are a few music instruments that perform action motivation roles in indigenous African ensembles and have been conceived as percussion instruments. The musical function is of rhythm essence. Usually only one level of tone is possible. For such instruments, we need to write only the rhythm pattern in a line for the performer to reproduce, noting that the conventional symbols and system of rhythm notation are appropriate for representing the feel, flow and rhythmic configurations of African music. There is no need to invent alternatives.

Fig. 1

Such single-toned percussion instruments include hand clapping, any pair of clappers, phrasing-referent instruments such as the single bell, the wooden knockers, the single mortar-shelled drum, etc. Also shakers and rattles, among others, are conceived as percussion instruments in African ensemble music rationalization and practice. There are instances where such a percussion instrument is used alone to accompany vocal music. In some children's music two or more clapped layers of independent rhythmic themes could be interstructured to produce a complicated accompaniment texture such as in clapped quiz-dance games.

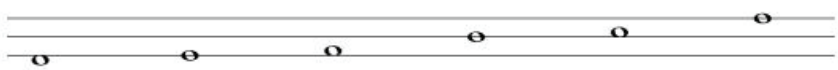
STEP III *Performance-study of melody instruments*

Melody instruments produce two or more definite pitches by specific fingering and embouchure techniques. We can adopt or adapt the conventional system of notation using the stave. We have to start our study by identifying the pitches and assigning appropriate lines and spaces to them. First lessons on performance would then teach which fingering positions and manner of articulating sound produces the pitches (notes) on the instrument. The lesson would then progress to playing combinations of the available notes written on an adaptation of the stave as needs be, and using conventional symbols of rhythm and pitch notation.

We shall illustrate with the example of an indigenous horn or flute in a culture area and, for our purposes, a notched flute. The procedure developed here can be adopted and applied to suit the peculiar physical features and musical peculiarities of any melody instrument other than the notched flute found in your culture area. Let us then take the example of the notched flute with three finger holes, which can produce six notes. This means that there

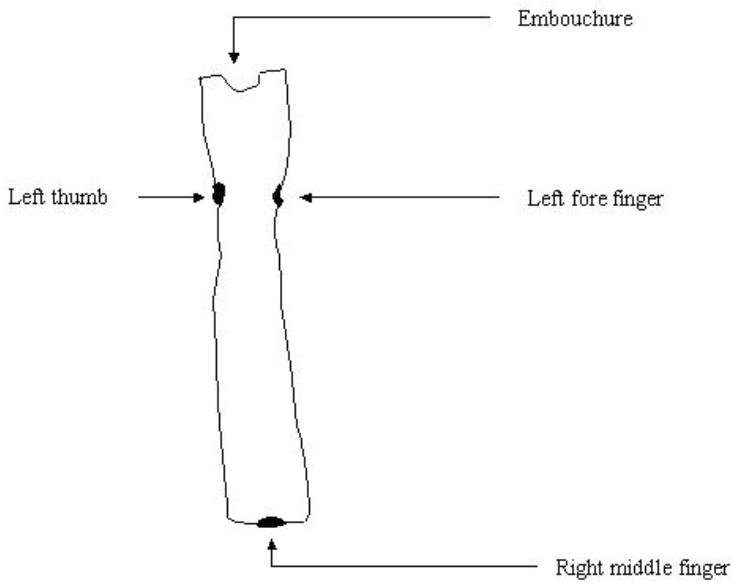
are not more than six fingering positions including the open note without any fingering. There could be more notes when a fingering position coupled with embouchure technique produces more than one pitch, that is, harmonic notes. We shall start by assigning the notes to lines and spaces on a stave. The arrangement should not have the implications of the intervallic scheme of the European classical diatonic system represented by the clefs. To avoid any confusion that may arise in our minds our stave could have only as many lines and spaces as are needed to accommodate the available notes on the indigenous instrument. Should we opt for such an adapted stave, we must not use conventional clef signs, rather draw two vertical lines at the beginning of the stave and then write the time signature. Otherwise we must note that on such indigenous melody instruments the issue of changing the key, and, therefore, any need for key signatures, would again not arise. In the case of our flute with six notes, we can opt for a stave of three lines.

Fig. 2

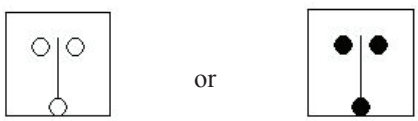


A composition for such an instrument found in a culture area should indicate the lines and spaces assigned to the pitches, ascending from the lowest pitch as in Fig. 2. Note that the use of three lines conceptually avoids the European classical intervallic scheme of pitches moving in semitone and tone between the lines and spaces. We shall refer to the distance between adjacent notes as steps. The intervallic value of every step should represent the standard, cultural interval between adjacent notes on the instrument in that culture. The pitch of each note as well as the interval between adjacent notes will be produced automatically every time the right fingerings and embouchures produce the right sound. We must note that indigenous African music philosophy and theory rationalize the principle of relativity. As such we may find that any of the same melody instruments would have a different starting pitch (that is, the pitch level of the lowest note), but the intervals between the pitch ranges of every instrument produced in the culture must be exactly the same. As such any instrument of the same type can produce a musical sound that categorically conforms to the culture's scale system. Next we have to indicate which fingering produces which note on our notched flute stave, since our illustrative flute is the notched vertical type that has two lateral finger holes opposite each other, and one dorsal hole as in the diagram on the following page:

Fig. 3. Vertical notched flute, showing fingering

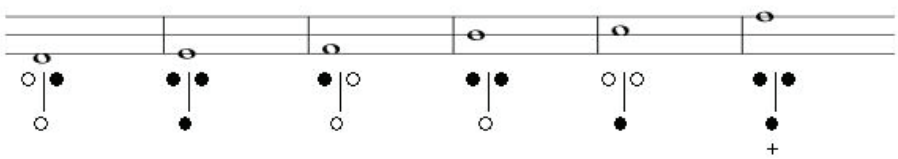


We can represent the finger holes graphically as follows:



A black spot represents a closed finger hole while a white spot represents an open finger hole. After studying the fingering technique as well as the technique for sound production on the instrument with the help of an expert performer, we can now give a diagram showing the fingerings that produce notes, that is, a fingering chart.

Fig. 4. Fingering chart for the indigenous vertical notched flute

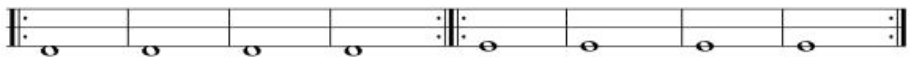


+ = harmonics produced by over-blowing.

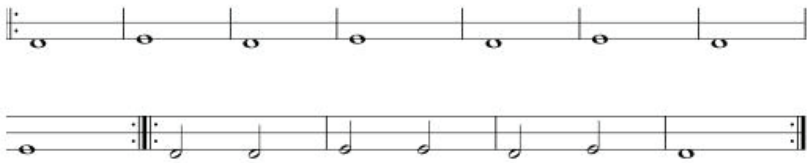
We note that the notes 2 and 6 have the same fingering, but while normal blowing produces the number 2 note/pitch, over-blowing produces the number 6 note/pitch. We learn over-blowing through practice.

A beginner learns how to produce the notes by playing graded patterns. The note combinations and rhythm values of exercises will progress systematically from simple to more difficult patterns:

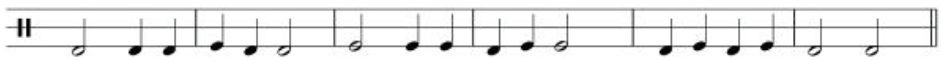
Ex. 1



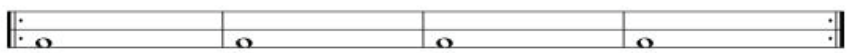
Ex. 2



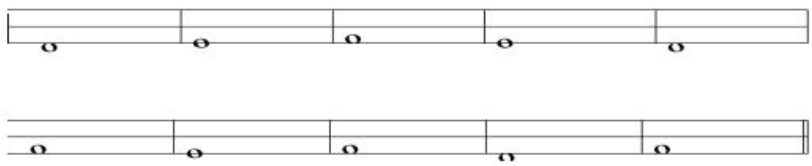
Ex. 3



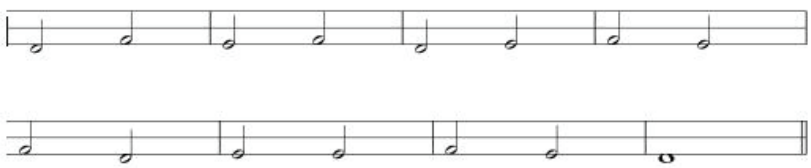
Ex. 4



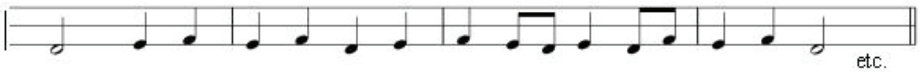
Ex. 5



Ex. 6



Ex. 7



Progressively, more learning exercises should be prepared to incorporate more notes with easy exercises to put creativity and exploration of the advancement potentials of indigenous instruments on paper. More notes can be added, as skill in fingering is developed, and until all the six notes or more are learnt. All the notes possible on a traditional melodic or melo-rhythmic instrument may not be fully exploited in indigenous practice, because cultures only use what they have rationalized as being best for important human or musical reasons that can be discerned through research. We further note that development of technical design, range of notes as well as performance technique on indigenous music instruments of Africa has always occurred, all through periods of human advancement of African musical heritage and history. In modern African classical performances, we have the responsibility to advance the stage of extant indigenous practices to suit contemporary performance and literacy imperatives.

We note that, all along in the above exercises, the student is also developing a technique in playing written music. The lecturer, who is a literate performer or who is working with a non-literate indigenous instructor, should develop expertise on the written and performance exercises. In the end, transcription of some well-known indigenous tunes played on the instrument should be given to the student to perform in ensembles as a soloist, a complementing part or as an accompanist. The lecturer or enterprising student, in collaboration with the indigenous instructor, should write other original compositions that could be technical exercises intended to develop dexterity in playing the instrument. When a student has advanced technical skill, and can play advanced written scores expertly, she/he should be encouraged to start solo improvisation. She/he could start by listening to a recording of indigenous improvisatory samples and reproducing them in ensemble situations after practising privately. We emphasize that, wherever possible, proficient students and instructors should explore the possibilities of extending the range of pitches and tonal effects on an instrument. This would be achieved by experimenting with other fingering and playing techniques. If there is a resourceful instrument technologist around, research experiments on improved designs of the instrument with more finger holes and range of notes, possibly, modern-standardized, could be embarked upon as an inter-disciplinary team research project.

Every other type of indigenous melody instrument would probably require a different approach to its notation, based on the model for the vertical notched flute given above. The notation for indigenous multiple-string instruments that are not fingered could take the same approach as the flute model. The number of strings would automatically represent the number of notes/pitches. No fingering sketch would be needed. String instruments that require fingering would require that the strings be drawn to mark the approximate spacing of finger positions that give the notes of the pitch-order where the neck is not fretted. African string instruments are, anyway, not normally fretted. The notes so produced should be assigned fixed positions on an appropriate stave.

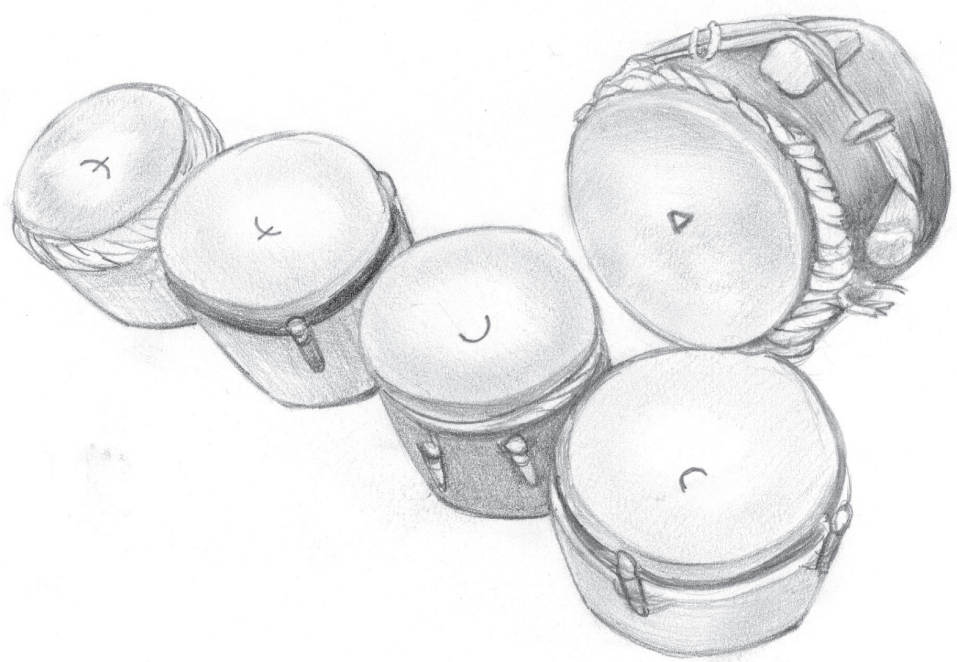
With xylophones and finger pianos, each slab or prong should be assigned a line or space on an appropriate stave.

STEP IV

Another system of notation is the *symbolic notation*. It is suitable for indigenous melody instruments as well as most melorhythm instruments. In the symbolic notation system, every note is assigned a rationalized symbol. Notation and musical writing becomes a single line affair. Conventional rhythm symbols (the vertical strokes for quarter notes, eight notes and smaller subdivisions) are affixed to the symbols to show duration of notes. The stave and conventional symbols of note duration in European classical music writing are dispensed with. Symbolic notation may become inadequate when we are dealing with an instrument that has a very wide range of notes.

An example of symbolic notation system has been developed for a type of tuned drum row instrument, the *Ese* of the Igbo of Nigeria. The indigenous *Ese* instrument comprises four mortar-shelled membrane drums of different sizes, and correspondingly graded pitch-tones. There is a fifth, open-ended membrane drum that plays a deep-toned note of indefinite pitch. The following is a graphic diagram of how the instrument is arranged on the ground for a performance.

Fig. 5. Component tuned drums of the Ese *tuned drum row showing pitch-tone symbols.*



In the previous diagram, the pitch-tone of each drum has been assigned a number and a corresponding pitch-tone symbol, from the lowest to the highest. A student thus learns to recognize each drum and the pitch-tone it produces by its symbol. If we add conventional rhythm characters to the pitch-tone symbols, we can write and read the music for the tuned drum row as in the following example:

Ex. 8a

The above tune has the following rhythm pattern:

Ex. 8b

The tuned drum row is a type of keyboard type of instrument, which, like the xylophone, is played with two hands holding two drumsticks. When two notes are sounded simultaneously, they are written together on the same vertical symbol of musical time, the one notated on top of the other (see example marked x in Ex. 8a).

When a note or simultaneous sound is repeated, this is indicated with a dot following the first symbol of the note. The dot carries the duration value of the repeated pitch-tone (see example marked + in Ex. 8a). We can thus dispose with writing a pitch-tone symbol as many times as it is repeated consecutively.

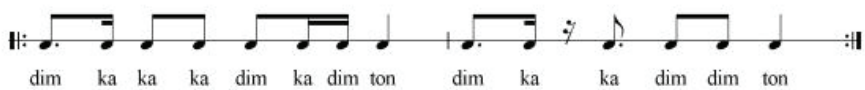
The character of the sound produced by a mortar-shell drum has a pitch ambience that is explicit, but the ambience of which is coloured by loaded overtones, hence the term pitch-tone. The tunes played on tuned drum rows are of course essentially melodic, harmonic and, depending on the striking technique, could also be made to sound percussive.

STEP V *Performance-study of melorhythmic instruments*

We already know that a melorhythm instrument produces different levels of tone, depending on manipulation. It cannot be said to produce definite pitches for persons not cognitive of the indigenous African dual conceptualization of levels of musical sound in vertical space – tone level and pitch. The first task in learning how to play such an instrument from a literacy approach is to find out the number of tone levels commonly produced on the instrument in the culture area. Teach the technique for producing the tone levels. On an open-ended, conical membrane drum, for example, the lowest tone level is produced by an open stroke at the centre of the membrane head with a cupped hand that bounces off immediately after striking, ensuring that the base of the palm is hitting the membrane. Other primary levels of tone can be obtained by:

- an open stroke on the membrane at the rim with fingers that bounces off immediately after striking
- slapping and holding down the fingers on the membrane at the rim, with or without pressing down the membrane at the centre with the other hand. A slap should be such that it stops the skin from vibrating
- a closed and held stroke at the centre of the membrane, which does not allow the membrane to vibrate
- striking the wooden shell of the drum with a stick or a metal ring

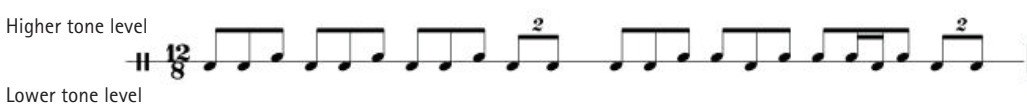
In many instances, indigenous performers use oral notation (mnemonics) to teach or sing tunes played on melorhythm instruments. We could adopt such an indigenous oral (mnemonic) notation approach, but write the notes down along with appropriate rhythm symbols denoting the duration of every note in a melorhythmic tune. As such, a notation system for a melorhythm instrument could also be a single line of rhythm pattern, carrying the appropriate mnemonic vocable for the tone levels attached to the rhythm symbols:



On the membrane drum used as the model, "dim" is the vocable for the lowest tone level. "ka" is a medium tone level at the rim, while "ton" is the highest tone level obtained by slapping the rim. A membrane drum could give other variations of tone. A study of such a membrane drum should then start with the identification and vocalization of the mnemonics for all the primary tone levels, and the striking technique that produces each mnemonic sound. A student could first sing appropriate mnemonic vocables to rhythm notes, and continue singing as she/he plays the melorhythmic statement or phrase using appropriate stroke and touch that should be sketched in a playing chart such as was done for the vertical flute (Step III).

Alternatively, we could draw parallel lines, and use only the spaces or the lines to represent levels of tone on a melorhythm instrument. The rhythm values will then be scored as if for a melody instrument. The symbols or vocables for the tone levels required should be indicated at appropriate lines or spaces. A composer could additionally indicate the tone symbols at the margin of a score where symbols are preferred to the vocables. Suppose we want to teach performance on the wooden slit drum that is sometimes used as a mother as well as supporting instrument. There are two primary tones. So we draw a line to separate the low and high tones produced on the two lips of the slit drum.

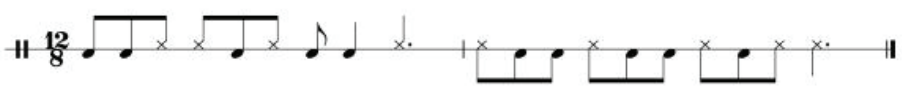
Ex. 9



For melorhythm instruments capable of three or more levels of tone, we would use as many lines or spaces as there are notes. It is not advisable to write on lines and spaces at the same time when scoring for melorhythm instruments, since the combined use of lines and spaces has already become conventional and suggestive of intervals in writing melodies. For secondary notes on our slit-drum model, we can add signs (with explanations) to a level of tone on which a secondary shade of tone is desired. We know, for instance, that most primary tones are produced as "open" strokes, that is, the hand or beater bounces off immediately after impact to allow unimpeded vibration. A different shade of tone is obtained if we play a "closed" or "held" stroke – the striking hand or beater is held down on the surface of the instrument to impede vibration after impact. To notate "closed" strokes, we could merely put a sign such as (-) on top of the note.

The notation system that we have developed as more suitable for writing scores for melorhythm instruments such as the open-ended membrane drum, uses the same principle as that recommended for the tuned drum rows – symbolic notation. The primary low tone level produced as an "open" stroke is given the symbol of a black note head (•); the primary high tone level is given the symbol (x). A slap at the rim has the symbol (S). Other standard symbols have been adopted for other sounds with a tone level or percussive implication used in written scores for modern African classical drumming. A symbolic notation score for a composition based on only the primary tones of a melorhythm instrument would then be as follows:

Ex. 10. Symbolic notation for the open-ended, membrane drum



What we have done is to demonstrate that a literacy approach is possible and desirable in modern African music education. A literate performer in a modern setting in Africa should then be able to play music written by modern African composers for indigenous or Western classical music instruments. We note that an African melorhythm instrument is an indigenous classical instrument with a systematic approach to composition and performance that should guide writing music for such instruments. A literate composer on the modern African music scene should be able to write for other standard indigenous music instruments, bearing in mind the indigenous principle of relative standardization of instruments that informs musical creativity, theory and practice. Relying on a written score that also incorporates the African principle of performance-composition is the only advantage a literate musician, as the creator or interpreter of a finished, documented and copyrighted musical composition, has over the non-literate indigenous expert. Otherwise an oral literacy approach to modern composition remains valid, but could be inadequate in isolation for the creative designs of modern literate composers. Future developments will determine the need or otherwise to impose modern standardization theory as well as technology on African music instruments.

TOPIC 3 Instruments of specialization

STEP I *Indigenous instruments*

The emphasis in music education in African school systems should be placed on the performance-study of indigenous music instruments in the locality of an institution. Start with learning accompaniment instruments by playing them in ensemble situations. Adopt a literacy approach already developed, or any other that is suitable for a unique ensemble imperative. The simplest sounding accompaniment or supporting role may not be easy to play in an ensemble. A lot of concentration and a steady hand are needed, especially in ensemble roles where the same phrase or statement is to be repeated with little if any variation at all, an uncountable number of times. It is important to bear in mind that performance practice in African music demands a very strong sense of phrasing and concentration. Even a percussive structure has to be interpreted from the perspective of its phrase sense. After the basic techniques in sound production and the reading of written scores have been learnt, further instruction on an instrument is best given in ensemble situations, during which African compositional theory and techniques are best illustrated.

Students can progress to available mother or solo instruments after gaining ensemble experience on simpler instruments. It should be noted that a simple instrument is not necessary for children. Indigenous African children normally prefer to experiment on adult instruments. In the African music education system, children are encouraged to play with adults and on adult instruments, except where the children make their own instruments on which they simulate or reproduce adult performance techniques and compositional standards.

Local experts on mother instruments should be recruited, at least on a part-time basis as instructors, but they must work with an enterprising, literate music teacher. As soon as an appreciable skill is acquired, it is advisable that a student specializing on a mother instrument combines private tuition and exercises with performing written scores. Improvisation and extemporization should be encouraged at the same time to stimulate creativity.

STEP II *Voice*

The alternative to specializing in a solo instrument is the voice. Students with good voices, by cultural aesthetic standards, can opt for specialization as singers where there are competent voice teachers. Otherwise the student could be apprenticed to a recognized indigenous solo or specialist singer. An incompetent modern voice teacher could ruin a good voice, especially a young voice. There are standard books for voice development that a voice teacher could use with discretion so as not to negate the cultural voice aesthetic. Songs to be learnt should be selected mainly from books of African songs, particularly songs from contiguous culture areas that help to develop the cultural vocal aesthetic. African performance practices as well as educational principles do not require that a singer should be declared voice-perfect before performing in any public forum. As such, singers and instrumentalists should start giving public performances as soon as basic competence and ensemble discipline are

acquired. Public performances in the college environment should be for local audiences, a majority of whom have no psychical rapport with, and may not appreciate, foreign, European classical songs or voice aesthetic. There are, nevertheless, European art songs as well as songs of other world cultures that are good for voice development. These could be judiciously selected to increase a student's versatility and repertory as well. For a local audience, a brief explanation about the origin, content and background of songs of other cultures engender audience appreciation.

Voice students should be exposed to local ensemble experiences. This would enable them to develop skills in indigenous vocal techniques as well as performance extemporization. It could equally offer experiences in arranging tunes for choral, instrumental or choral-instrumental ensembles.

For purposes of examination, evaluation of vocal performances must emphasize songs from African songbooks or local indigenous repertory appropriately arranged or re-composed. Thus an evaluation programme should include a performance of one's own choice, and arrangements of original or indigenous pieces with one's own choice of ensemble support.

STEP III *Western classical instruments (piano, harmonium, guitar, recorder and other wind and string instruments available)*

Where such European classical instruments are available, they should be studied as an optional extra, and not as an alternative to a specialization on an indigenous mother/solo instrument or voice. There are already standard tutors for any of the European classical instruments that are standardized and mass produced as per modern music instrument technology. An enterprising student who has access to any of the instruments can develop skill on her/his own by using the appropriate instrument tutor, and under the guidance of an instructor where there is a competent one. On instruments such as the piano or the guitar, a student should be encouraged to develop skill in indigenizing the performance and compositional techniques, in order to develop indigenous stylistics for solos or accompaniment for cultural tunes and other popular music informed by African creative idioms. We must note that there are already African performance techniques and styles for the guitar, piano and some wind instruments. Students should cultivate proficiency in such styles more seriously than striving for far-fetched European classical performance aesthetics.

It is advocated that every music student should specialize as a performer on a music instrument, and at the same time gain competence on the performance of as many others as possible. This will be an insurance for her/his future career as a practising musician or composer.